

43

Ba

Bahamie

1844

Mottos

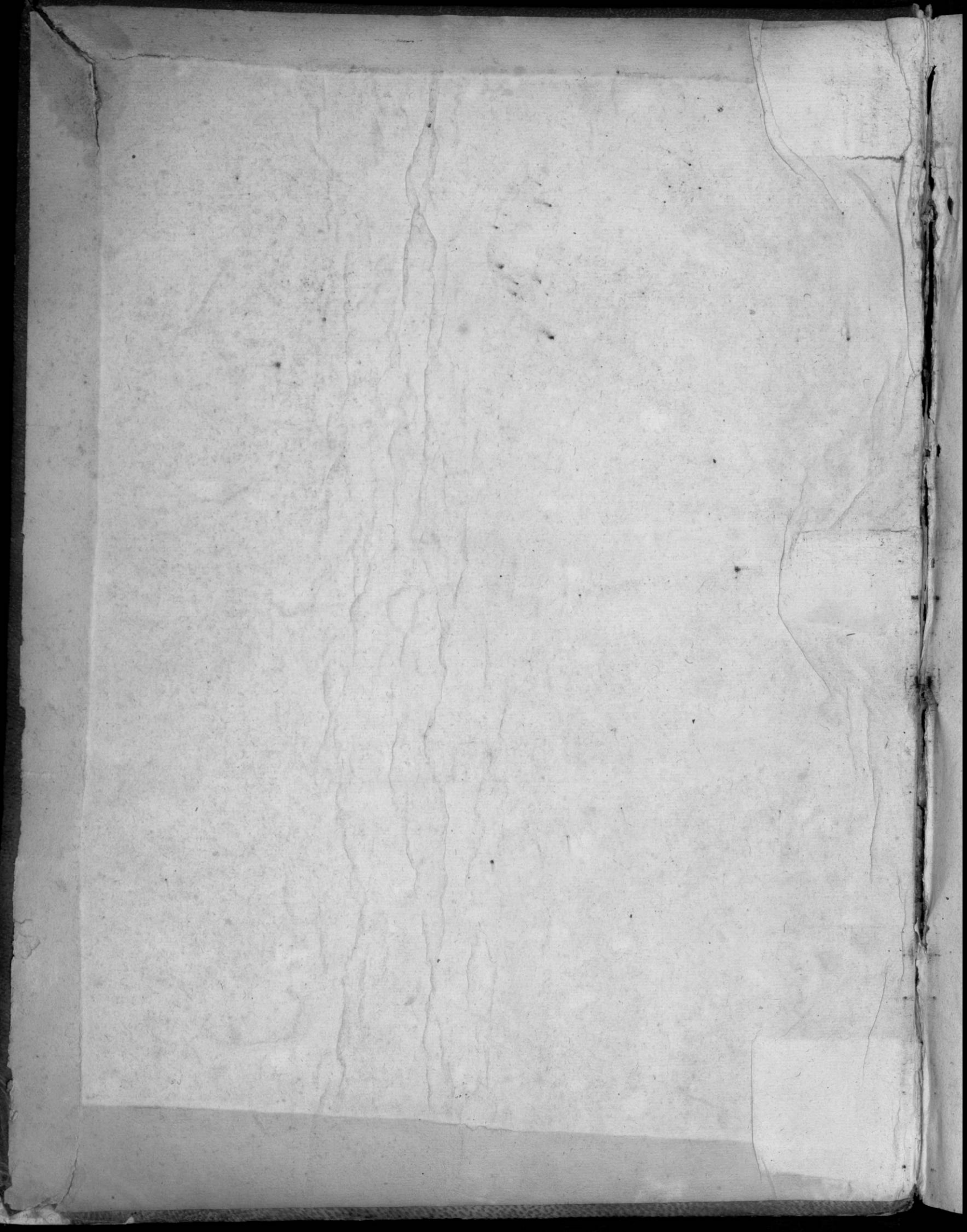
Basani

1^{re} 2^e et 3^e

Tome

Partition





Res. Mus. Cons 900

ms^o 1857 (1)







Mottets

del Signor Bassani

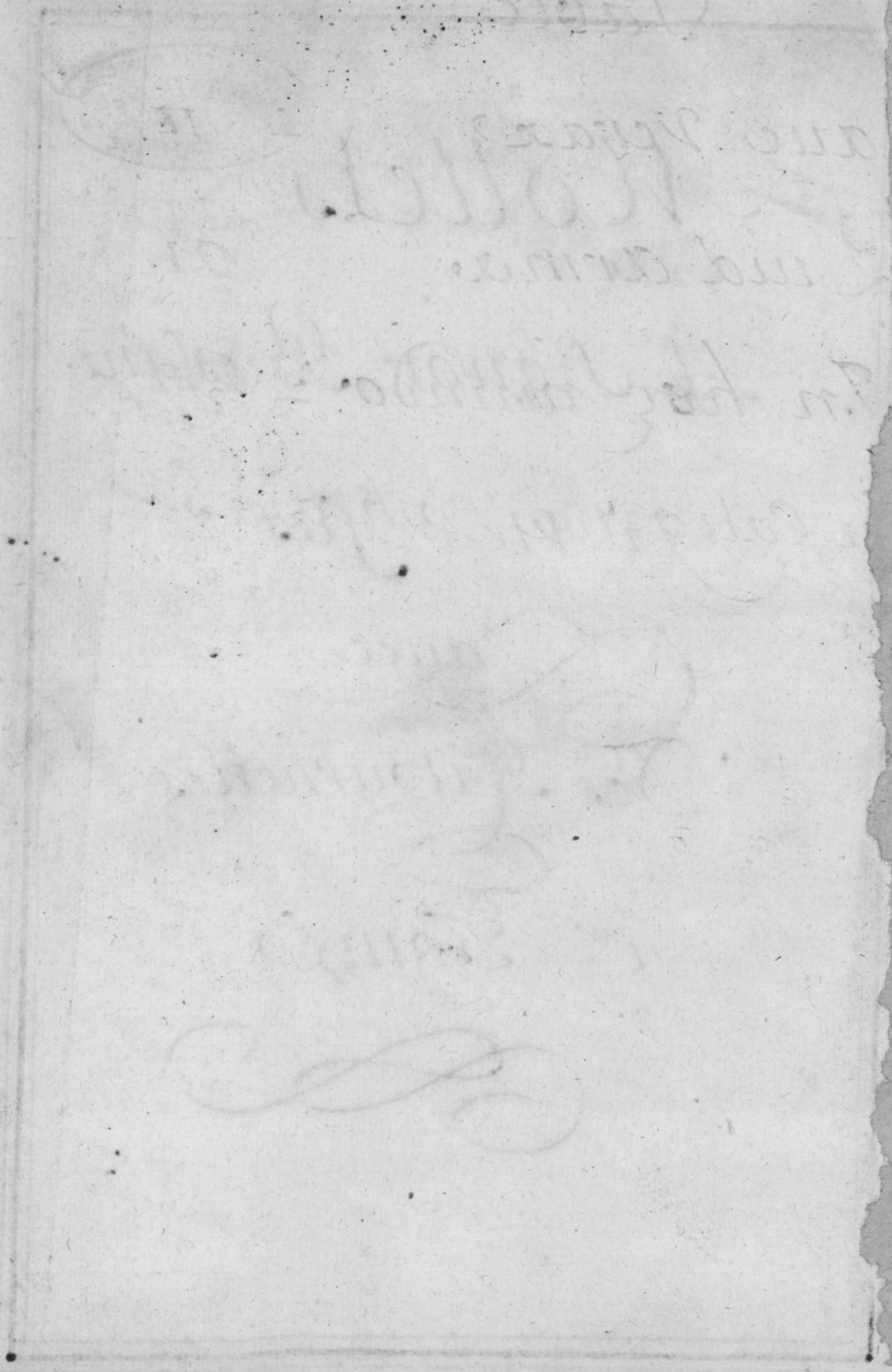
a Vn dessus.

avec

Des Ritournelles

1^{re} Tome





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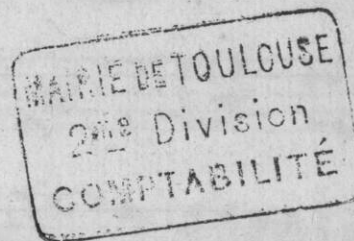
Table

auc Verax — — I

Quid arma — — 21.

In hoc mundo — 32.

In Caligine Umbrosa 50.



RECEIVED
JAN 10 1892
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WASHINGTON

ane Jerax

Symphonie und 1^o motet.



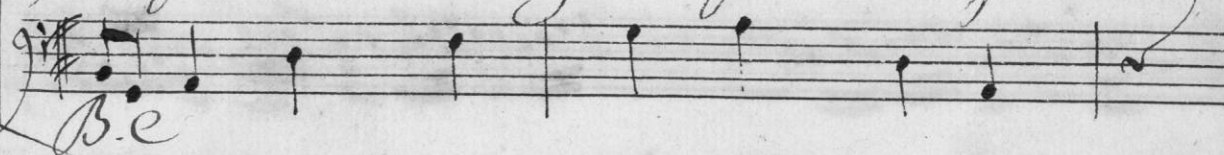
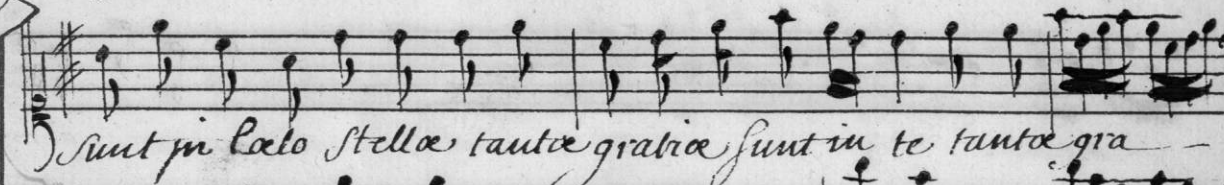
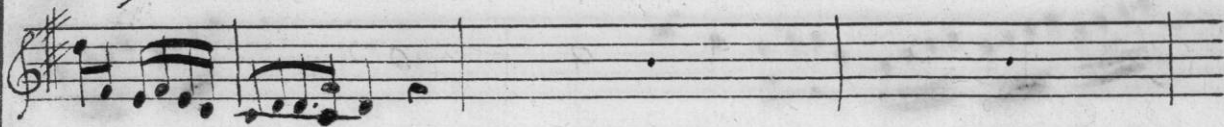
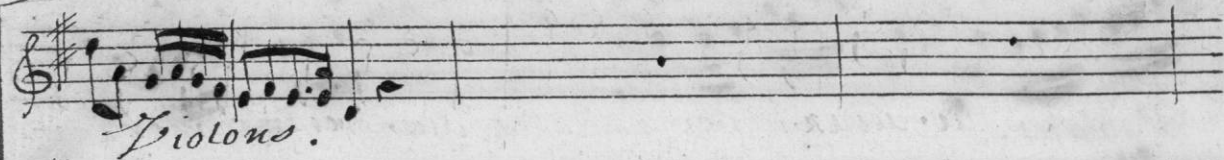
ave Verae

2.

Ave ave verae honor castitatis ave verae honor casti-
tatis pueri splendor paradisi. salve || salve o me-
lissimum salve || salve o melissimum divinum sapi-
entia fluen-
Violono.
tuum
B.C.

The musical score is written in G major (one sharp) and common time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Violoncello staff. The lyrics are written below the vocal staves. The piece begins with a key signature change from G major to E major (three sharps) for the first system, then returns to G major. The notation includes various note values, rests, and bar lines. The Violoncello part is marked 'Violono.' and features a melodic line with some double notes. The piece concludes with a final cadence in G major.

ave Verax



4.

due

Violons.

te *Eia eia flammæ bellæ*

B.c.

Violons.

eia eia flammæ bellæ date jubar erga me

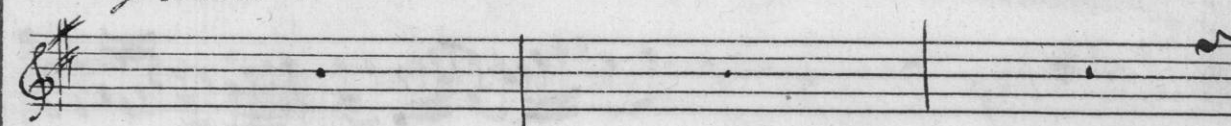
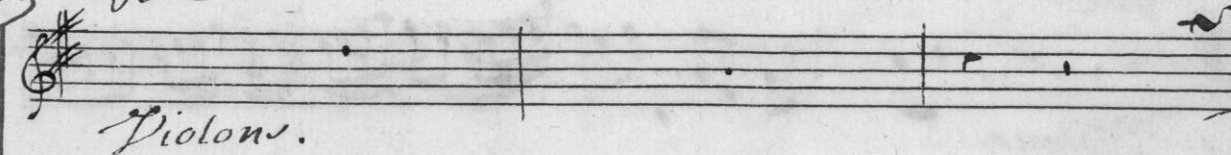
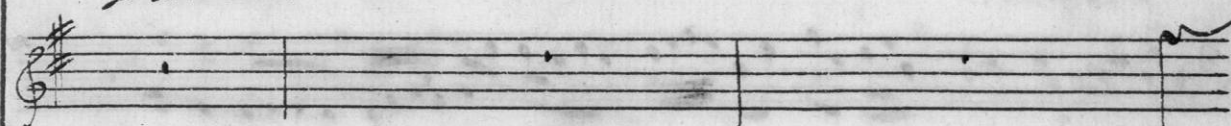
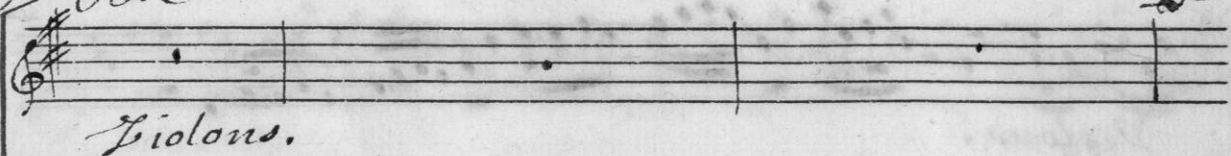
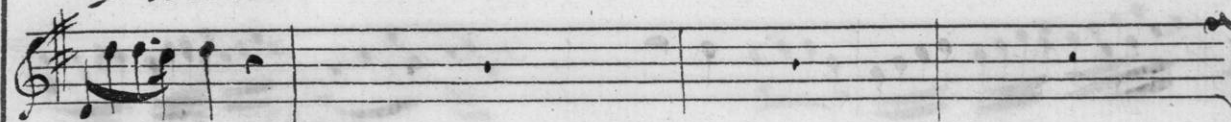
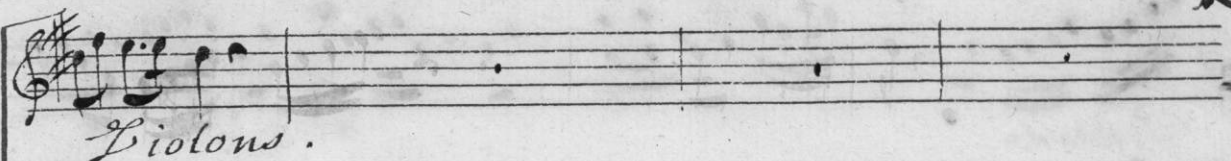
B.c.

Violons.

date jubar erga me erga me.

B.c.

Verae



Ave sea

Violons.

te tantæ gratiæ sunt in te sunt in te

B.e.

Violons.

quantæ

B.c.

Violons.

Nulla sunt in mare quanta filia sunt in

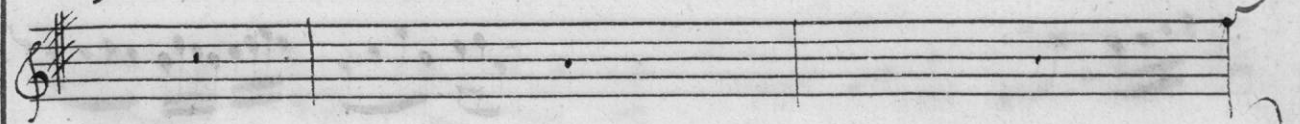
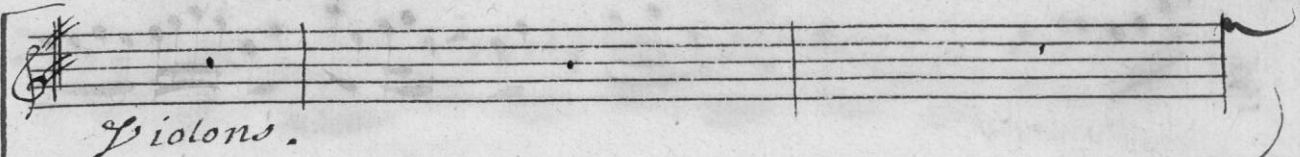
B.c.

Detailed description: This is a handwritten musical score on aged paper. It consists of ten staves. The first two staves are for Violons (Violins), the third for B.c. (Bass Continuo), and the next two for Violons. The sixth staff is for B.c., followed by two more Violon staves. The final two staves are for B.c. The music is written in a historical style with various note values and rests. Latin lyrics are written below the staves, corresponding to the vocal or instrumental parts. The ink is dark, and the paper shows signs of age and wear.

Vera

7.

Violons.



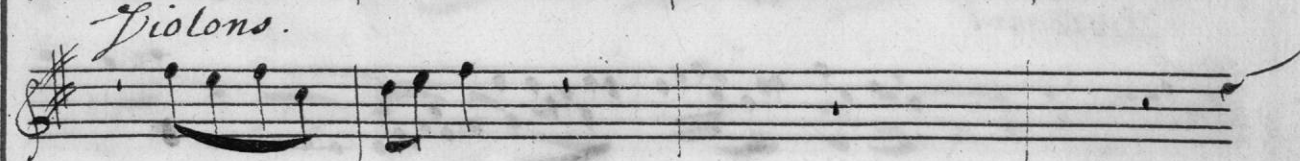
mae tanta gloria sunt in te tanta gloria sunt in te sunt in



B.c.



Violons.



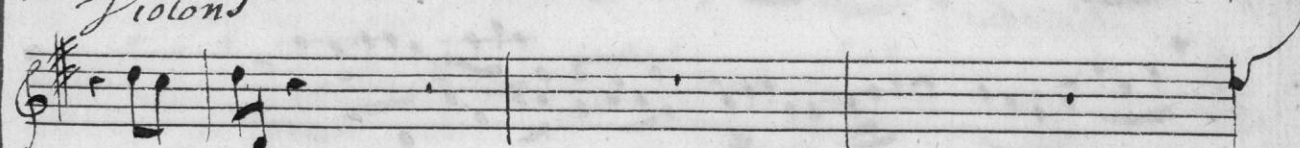
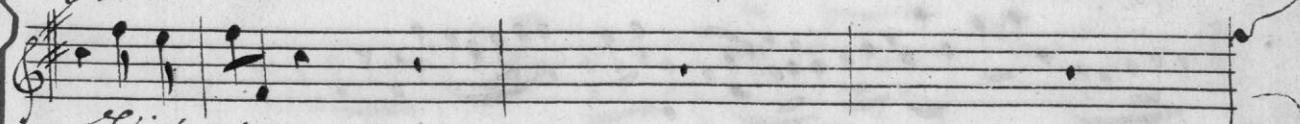
te tanta gra tia sunt in



B.c.



Violons



te tanta gra tia sunt in te



B.c.



Violons.

tanta gloria tanta gratia sunt in te tanta gloria

B.c.

Violons.

tanta gratia sunt in te

B.c.

Violons.

quante tranquille estis o

B.c.

Vera

9.

care dum mana te dum ma

B.C.

nate propter me quam tranquillæ esis o care dum manate propter

B.C.

me dum mana te dum ma

B.C.

nate propter me dum manate propter me Violons quam tran

B.C.

quillæ sunt in mare Violons quam tran

B.C.

quilloe sunt in mare tanta gloria sunt in te tanta gloria sunt in

B.C.

alle

Handwritten musical score for a piece titled "alle". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: "te sunt in te tantæ glo", "ria sunt in te tantæ glo", and "gloria tantæ gratiæ sunt in te tantæ gloria tantæ gratiæ sunt in". The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violons, B.C.). The notation is in a historical style, with many beamed notes and slurs. The first system shows the vocal parts entering with the lyrics "te sunt in te" and "tantæ glo". The second system continues the vocal parts with "ria sunt in te" and "tantæ glo". The third system shows the vocal parts with "ria sunt in te" and "Tantæ". The fourth system shows the vocal parts with "gloria tantæ gratiæ sunt in te" and "tantæ gloria tantæ gratiæ sunt in". The fifth system shows the instrumental parts (Violons, B.C.) playing a melodic line. The score is written in a cursive hand, typical of 18th-century musical notation.

te sunt in te Violons tantæ glo

B.C.

ria sunt in te Violons tantæ glo

B.C.

ria sunt in te Violons Tantæ

B.C.

gloria tantæ gratiæ sunt in te tantæ gloria tantæ gratiæ sunt in

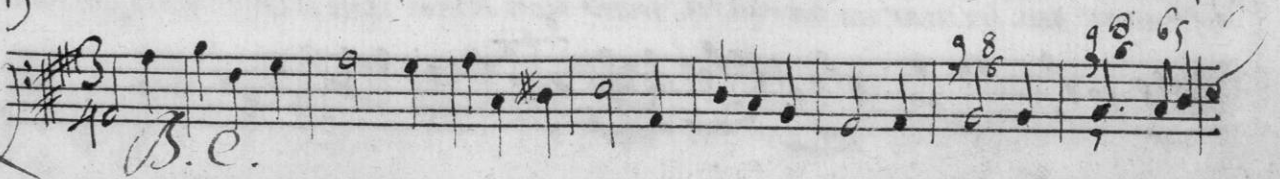
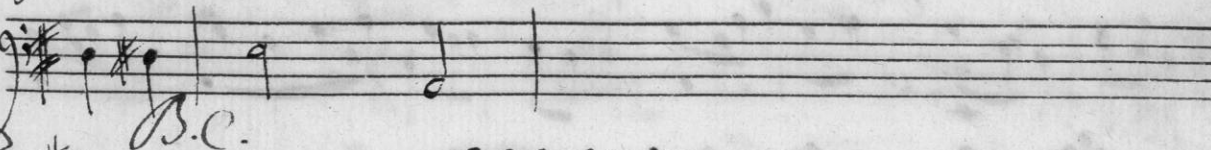
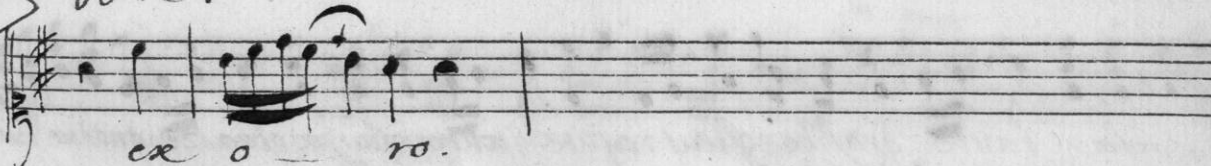
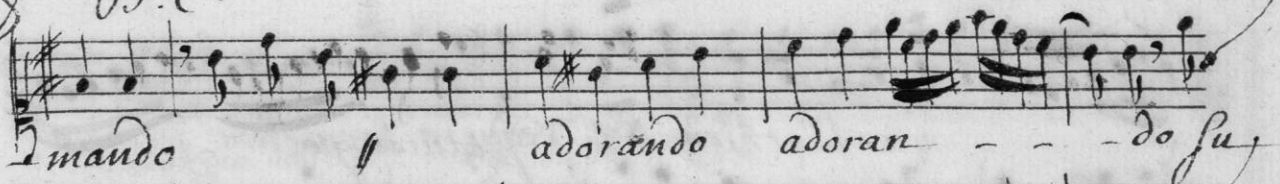
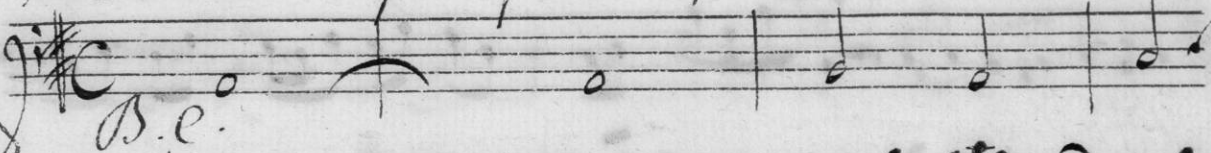
B.C.

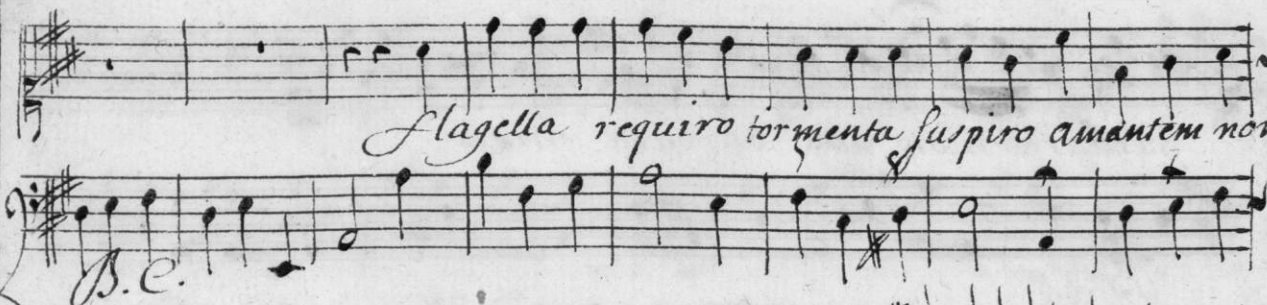
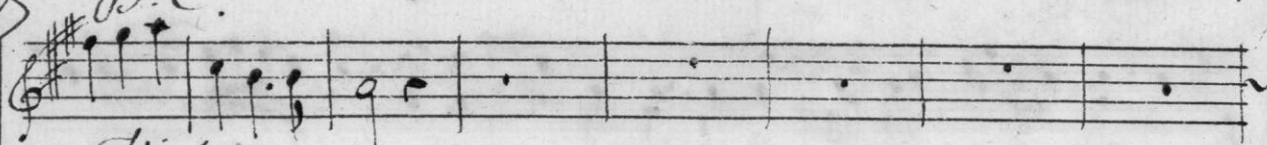
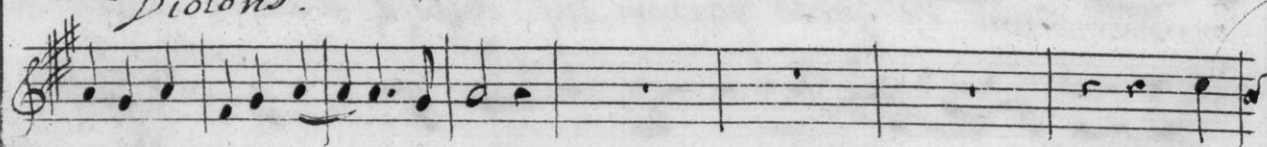
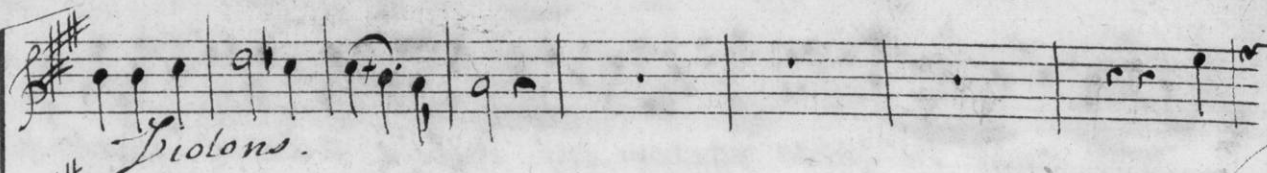
Violons

te.

B.C.

Verae 12.

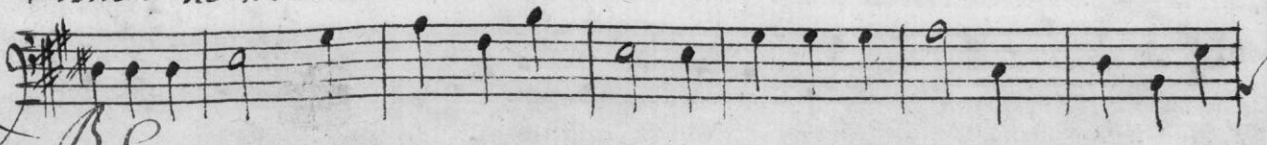




terrent nō aspira sors nō timor non tremor. non



timor nō. tremor nō barbara mors non timor non tremor non barbara



Vera

83.

mors no. no. non Violons non non. no timor non

B.e.

tremor no. barbara mors non non non

B.e.

Violons.

barbara mors non barbara mors.

B.e.

Sau tormenta abierunt et contenta anima mea est con

B.e.

tenta anima mea in tuo tantum fissus amo - - - re.

B.e.

duo

Violons.

date flores flores date flores date

B.c.

Violons.

Date flores flores date || christi sponsam

B.c.

Coro na - - - te christi sponsam

B.c.

Vera 25.

Violons.

coro - na - - - te corona -

B.C.

Violons.

te

Fin.

Violons.

Fin

Fin. Cali Cius exul - ta -

B.C.

Detailed description: This is a handwritten musical score on aged paper. The title 'Vera' is written in a large, elegant cursive script at the top, followed by the number '25.' with a decorative flourish. The score is organized into systems of staves. The first system consists of two staves, both in treble clef with a key signature of one sharp (F#), and contains whole rests. The second system also has two staves in the same clef and key signature; the upper staff is filled with a complex, rapid sixteenth-note melody, while the lower staff contains a simpler accompaniment. Below the second staff of this system is the vocal line, written in a lower clef (likely bass clef) with lyrics 'coro - na - - - te corona -'. The third system begins with a 'B.C.' (Basso Continuo) line in a lower clef, followed by two staves of instrumental music. The fourth system contains two staves of instrumental music. The fifth system features a 'Fin.' (Finale) marking above the first staff, which is followed by two staves of music. The sixth system includes a 'Fin' marking above the first staff, followed by two staves. The seventh system has a 'Fin.' marking above the first staff, followed by two staves. The final system consists of two staves, with the lower staff containing the lyrics 'Cali Cius exul - ta -' and a 'B.C.' marking below it. The notation is a mix of treble and bass clefs, with various note values including sixteenth, thirty-second, and whole notes. The handwriting is fluid and characteristic of 18th-century musical notation.

Violons.

B.C.

Violons.

astra laetis persona

B.C.

Violons.

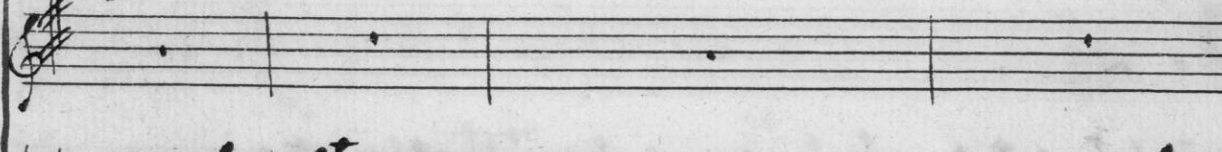
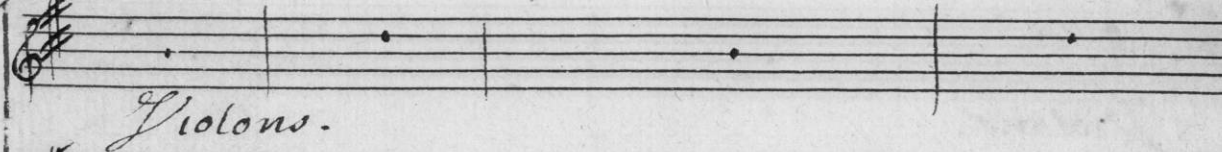
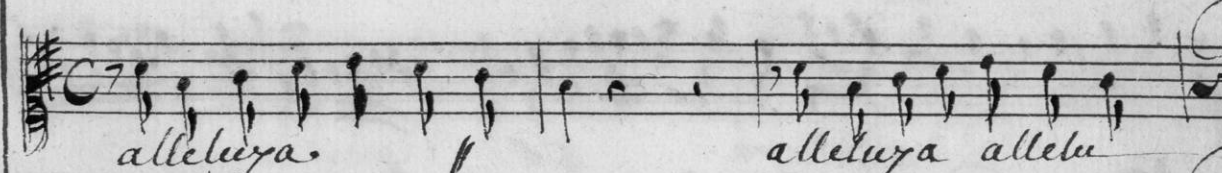
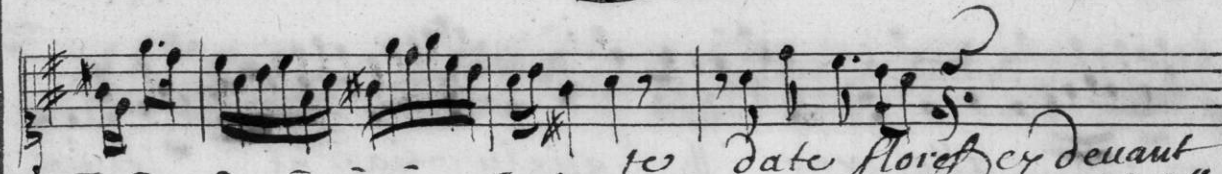
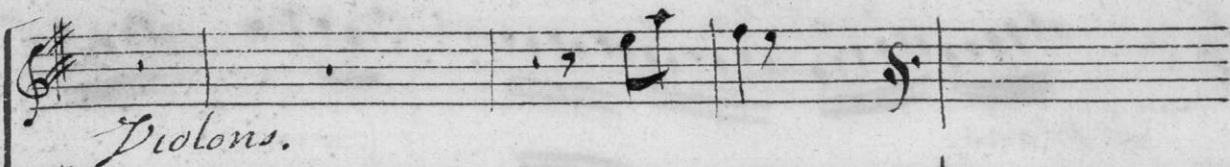
astra laetis persona

B.C.

The musical score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for Violons (Violins) and the bottom staff is for B.C. (Basso Continuo). The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece with a treble clef for the Violons and a bass clef for the B.C. The second system continues the instrumental introduction. The third system introduces a vocal line (soprano) with the lyrics 'astra laetis persona' and a corresponding B.C. line. The fourth system continues the vocal and B.C. parts. The fifth system shows another vocal line (soprano) with the lyrics 'astra laetis persona' and a corresponding B.C. line. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

Verae

27.



alleluia

Violons.

alleluia || alleluia. al- leluia

B.C.

Violons.

alleluia ||

B.C.

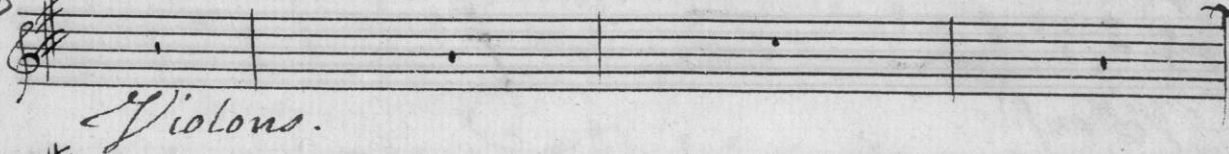
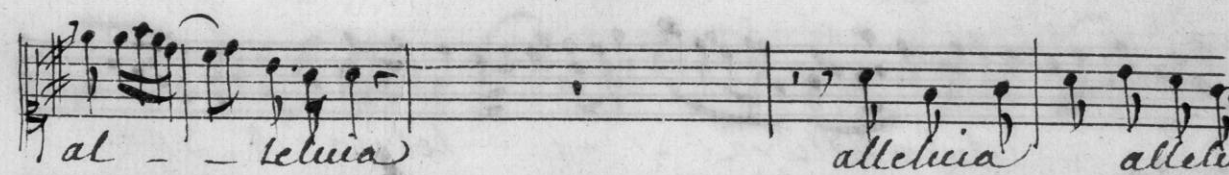
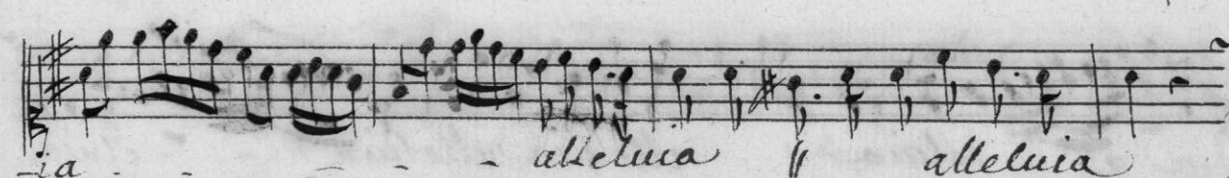
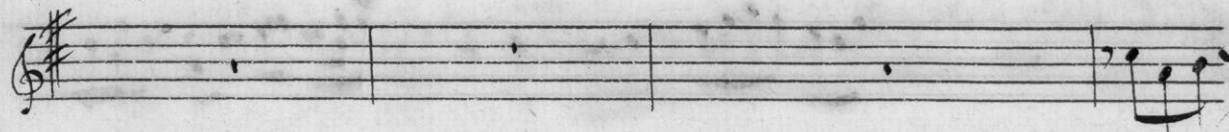
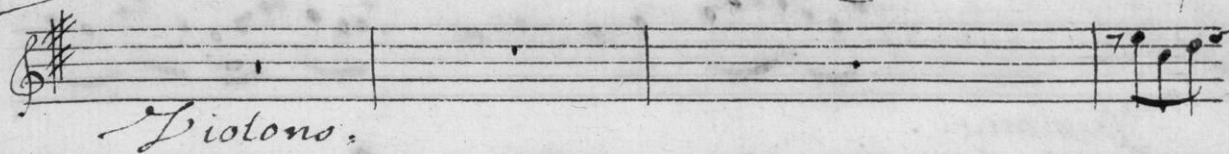
Violons.

alleluia alleluia - alleluia alleluia

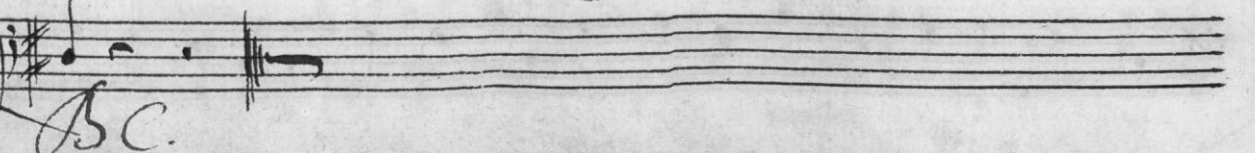
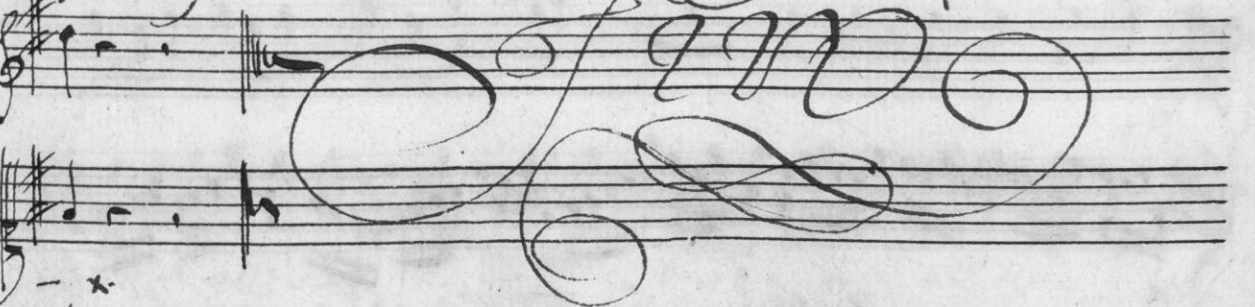
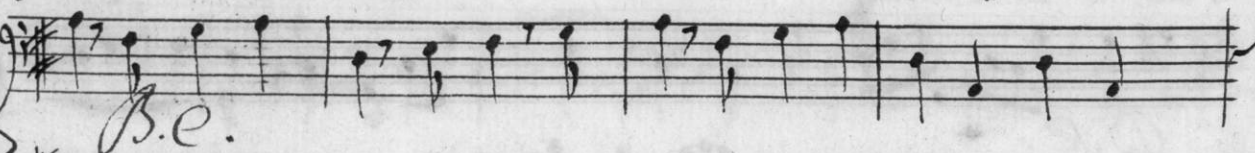
B.C.

Vera

19.



Ave Verax



Quid arma 2.^e motet

Ritournelle.

Violons.

B.c.

p.

MAIRIE DE TOULOUSE
2^{me} Division
COMPTABILITÉ

Quid arma quid bella quid ar - ma quid

B.c.

a.a.

arma quid ar - ma quid arma bella et cæcos fu

B.c.

Quid

ro - - - no o perfida tonas. o perfida

B.C.

tonas o perfida tonas et la - - - ceras

B.C.

me et laceras me o perfida tonas o perfida tonas et

B.C.

la - - - ceras me et laceras me et laceras me

B.C.

aria largo. Rec.^{to}

On reprend la ritournelle page 21

De pone Barbara tela o scelerum pareus fatis in vulnera

B.C.

ferox fata crudelia in corde meo dysseminas.

B.C.

aria targo.

ARMA

23.

Cessa o cruda cruda tace o fatalis impia uox

B.c.

Cessa o cruda cruda tace o fatalis impia uox o fa

B.c.

ta - - - - - lis impia uox o fatalis impia uox o fa

B.c.

talis impia uox Longe o furia cum tua face longe o

B.c.

furia cum tua face quam creauit astra nox

quam cre

B.c.

auit astra nox Cessa o cruda cruda tace o fatalis impia

B.c.

Quid ne

uox o fata - - - - - lis impia uox o fata

B.c.

lis impia uox o fatalis impia uox o fatalis impia uox

B.c.

Violono.

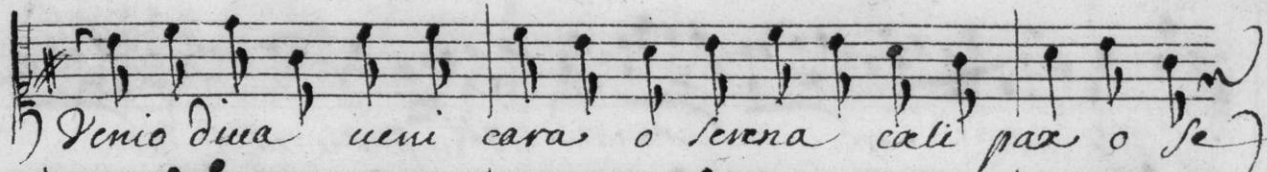
B.c.

Venio diua uenio carra o Serena coeli pax

B.c.

Alma

25



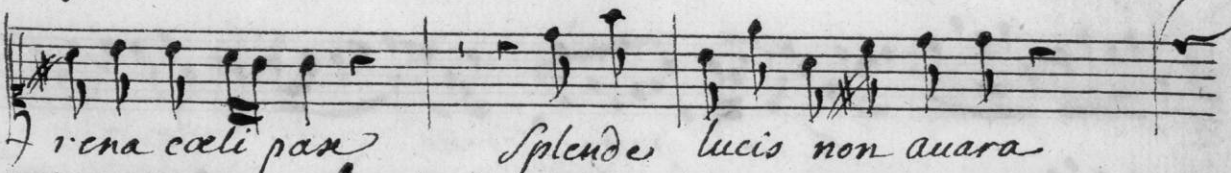
B.e.



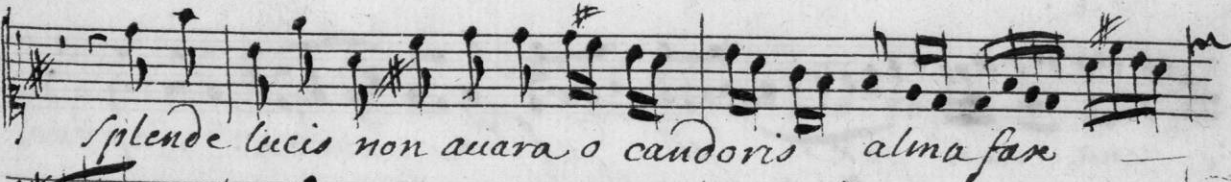
B.e.



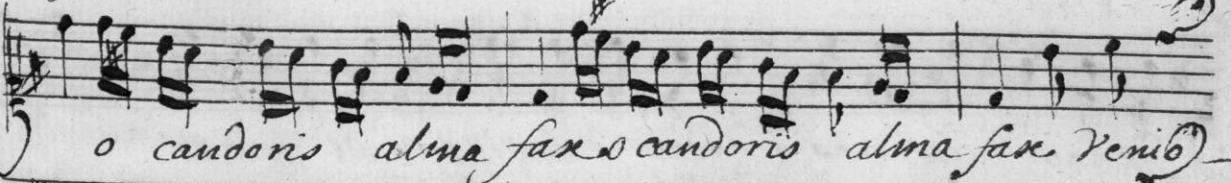
B.e.



B.e.



B.e.



B.e.

Quid

Diua ueni cara o serena coeli pax

B.e.

Venio Diua Venio cara o serena coeli pax o se

B.e.

re - - - - na coeli pax o fere

B.e.

- - - - na coeli pax o serena coeli pax o se

B.e.

- - - - rena coeli pax heu Infelix anima Captiua

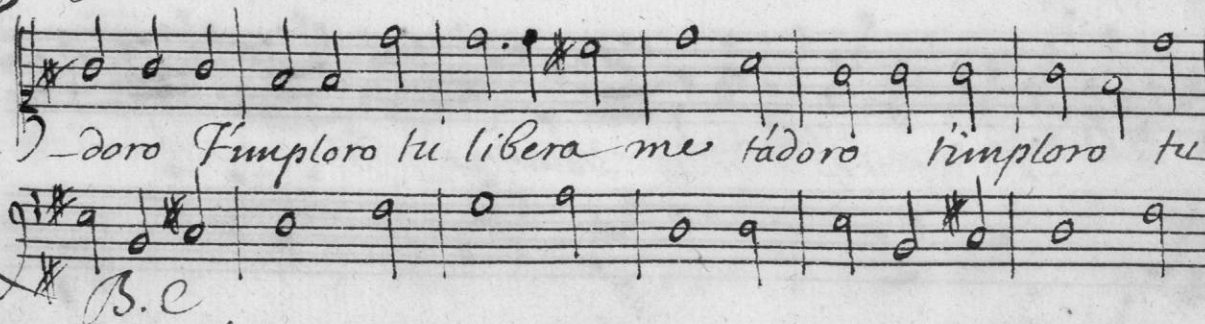
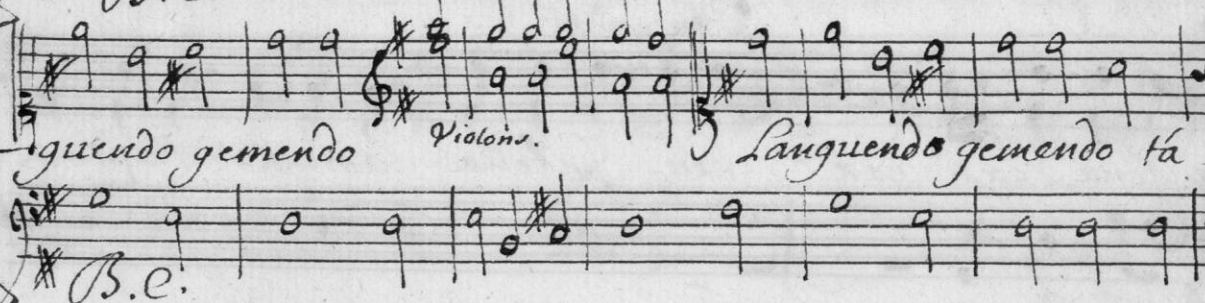
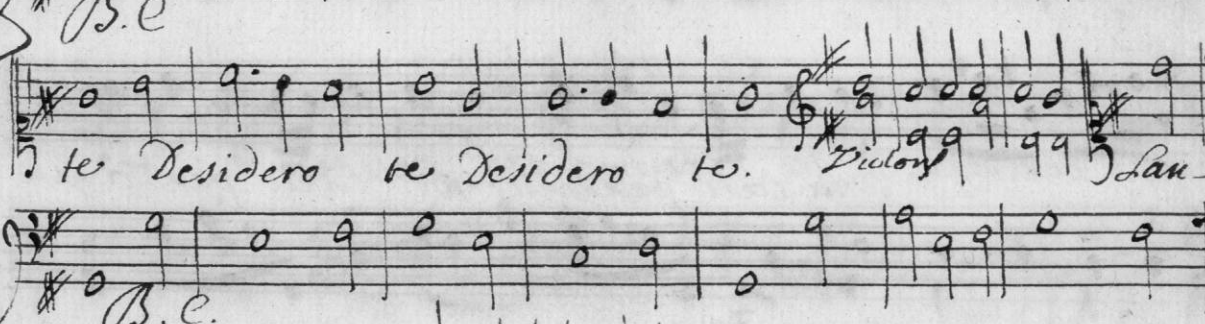
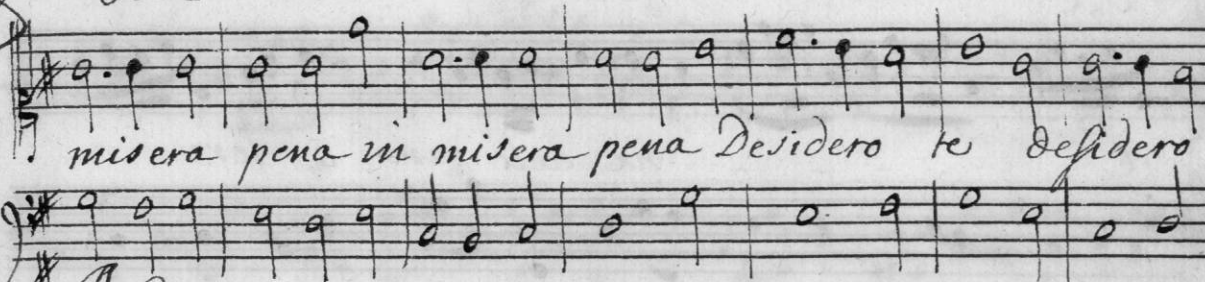
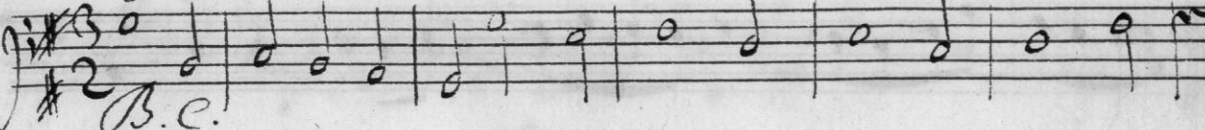
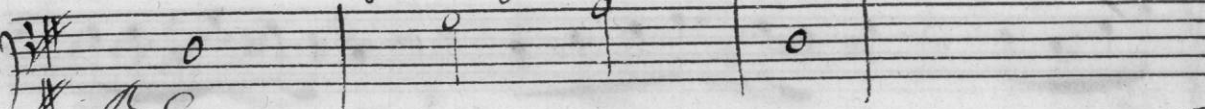
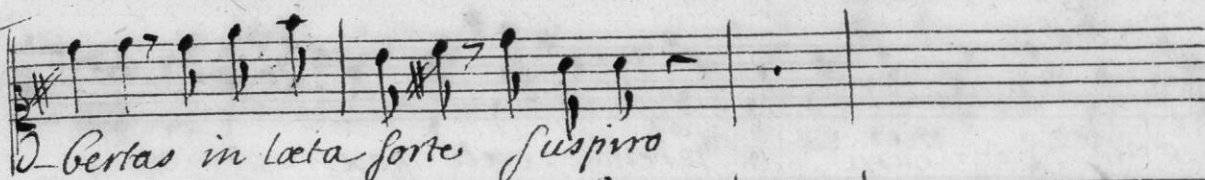
B.e.

doleo dolores dedit Voluptas dedit carcerem li

B.e.

aria

27.



Quid

libera me in dura cate

B.C.

- na in misera paena in misera paena desidero

B.C.

Violons.

te desidero te desidero te desidero te.

B.C.

Violons

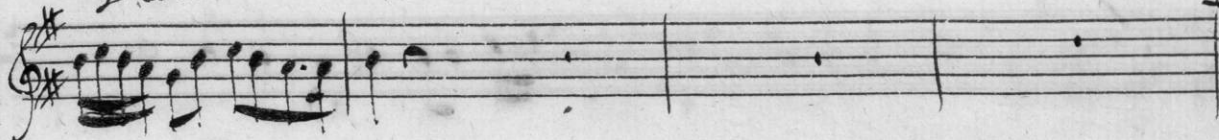
Alleluia alleluia - - - al - lelu

B.C.

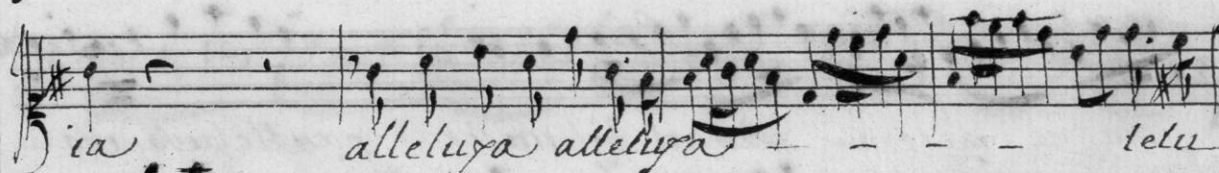
arma

29.

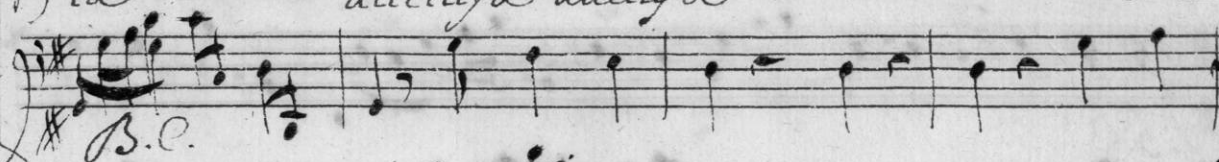
Violons.



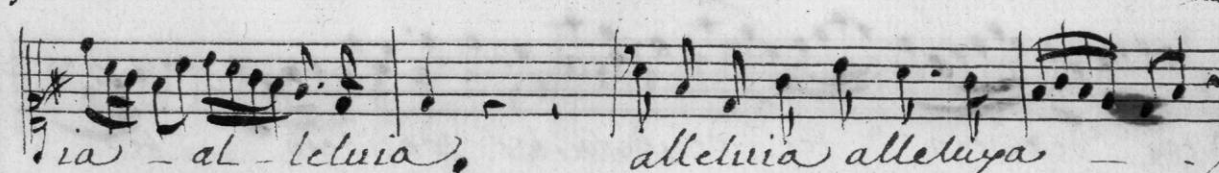
ia alleluia alleluia - - - telu



B.c.



ia - al - teluia alleluia alleluia -



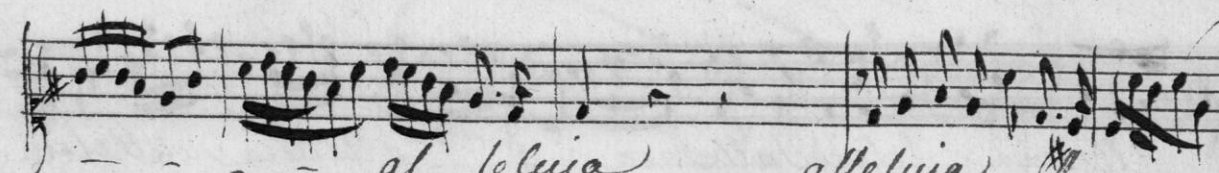
B.c.



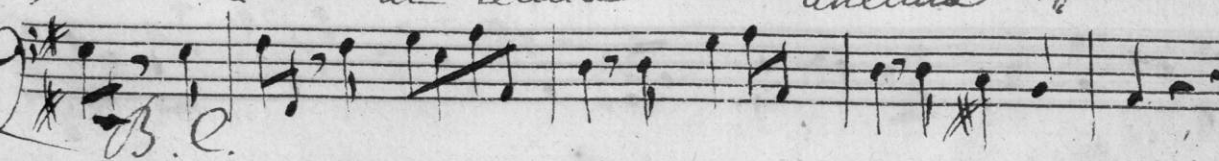
Violons.



al teluia alleluia



B.c.



Quid arma

Violons.

al lelucia alleluia allelu

B.c.

Violons.

ia - - - alleluia || al

B.c.

Violons.

leluia alleluia alleluia allelu

B.c.

Detailed description: This is a handwritten musical score on aged paper. The title 'Quid arma' is written in a large, elegant cursive at the top. The score is organized into three systems, each containing a Violons part (violin and viola staves) and a B.c. part (basso continuo staff). The music is written in a single key with a treble clef and a common time signature. The lyrics are in Latin, with 'al lelucia' and 'alleluia' appearing in various parts of the score. The handwriting is fluid and characteristic of 18th-century musical notation.

aria 31.

Violons.

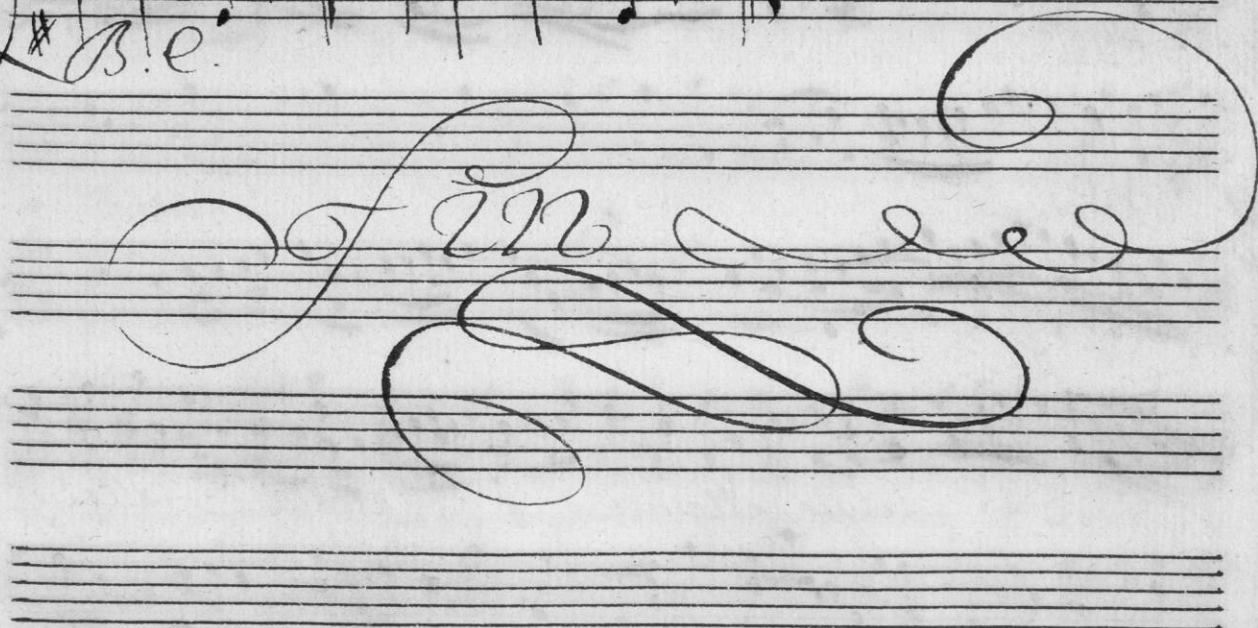
ia alle-luia

B.e.

Violons.

le-luia al-le-luia

B.e.



In hoc mundo 3. me

In hoc mundo incostante ubi ruinae tanta ubi tantae. pro

B.c.

Cello calman donate uos placida uos placida stellae

B.c.

Violono.

B.c.

B.c.

Cello

Mundo

33.

Violons.

fi fortuna pugnado bellan

do si for-

B.C.

Violons.

tuna pugnado bellan

do tentat impia de

B.C.

Violons

perdere in tentat impia de perdere in pugnan do bellan do

B.C.

In hoc

Violons.

Sculat impia de perdere me de perdere me

B.C.

Violons.

Cara uita ambita mi

B.C.

Violons.

jesu Cara uita ambita mi jesu sum intenta sum in

B.C.

mondo

35

Violons.

Intenta contenta de te conten - ta conten

Be.

Violons.

ta sum intenta sum intenta contenta de

B.e.

Violons.

te contenta de te

si fortuna pugnando bel

B.e.

In hoc

Violons.

lan do si fortuna pugnando bellan

B.e.

Violons.

do tentat impia de perdere me tentat impia de

B.e.

Violons.

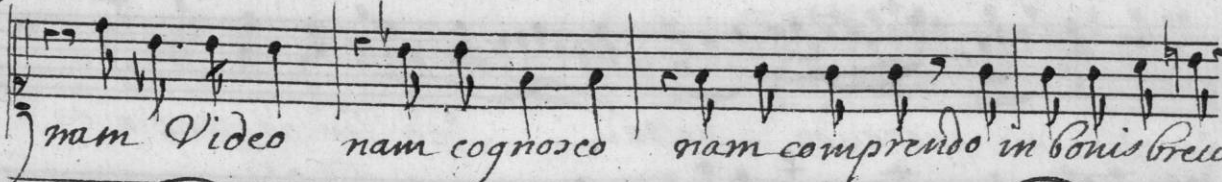
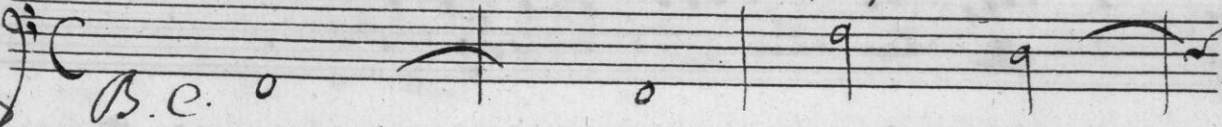
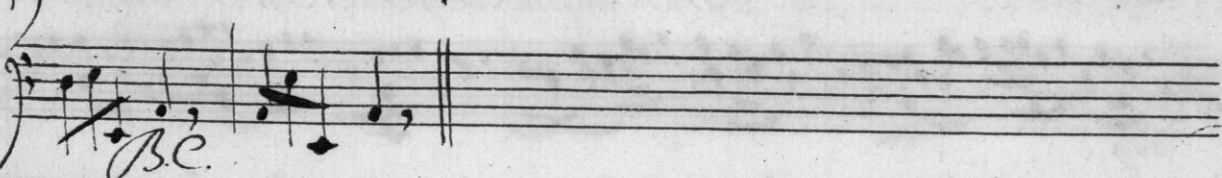
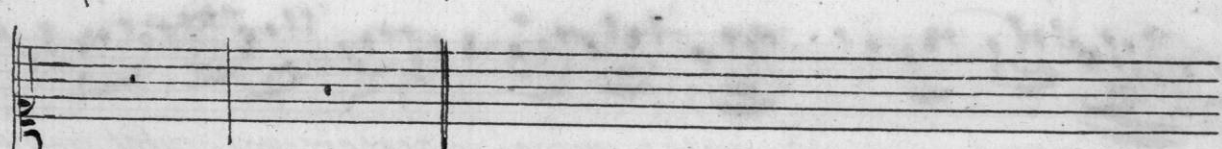
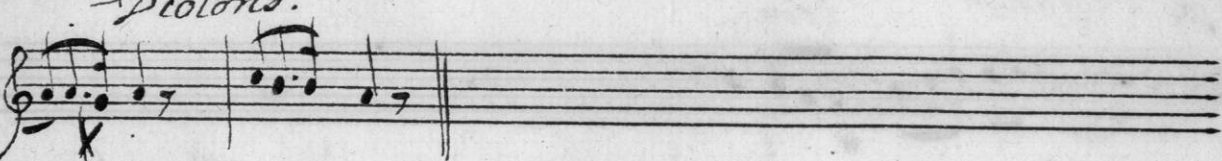
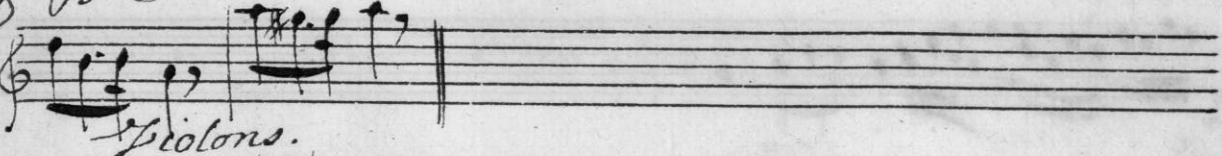
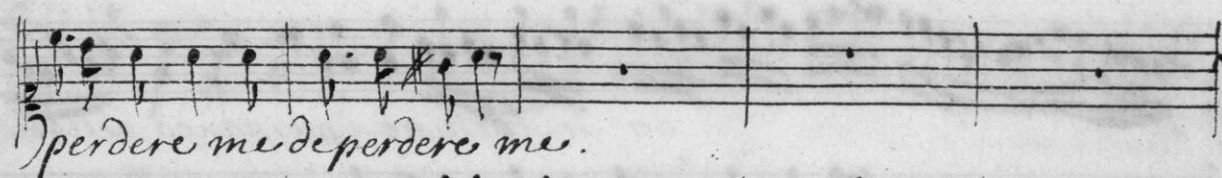
perdere me pugnando bellan do Tentat impia de

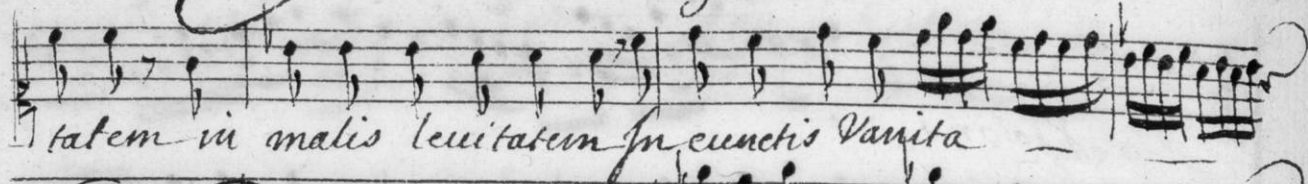
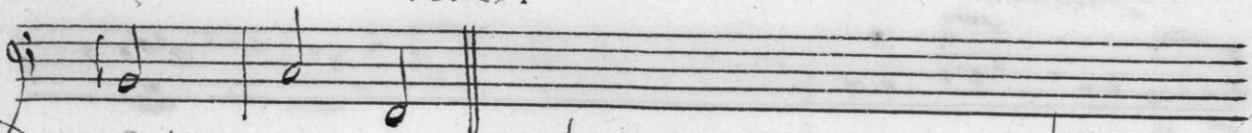
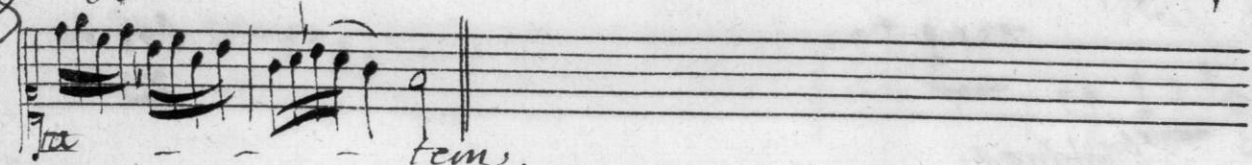
B.e.

The image shows a handwritten musical score on aged paper. The title 'In hoc' is written in a large, elegant cursive script at the top. The score is organized into three systems, each containing a Violons part (top staff) and a B.e. part (bottom staff). The lyrics are written in a cursive hand below the staves. The first system includes the lyrics 'lan do si fortuna pugnando bellan'. The second system includes 'do tentat impia de perdere me tentat impia de'. The third system includes 'perdere me pugnando bellan do Tentat impia de'. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including some staining and wear at the edges.

Mundo

37.



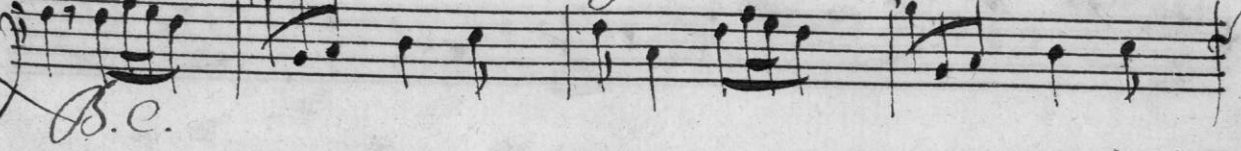
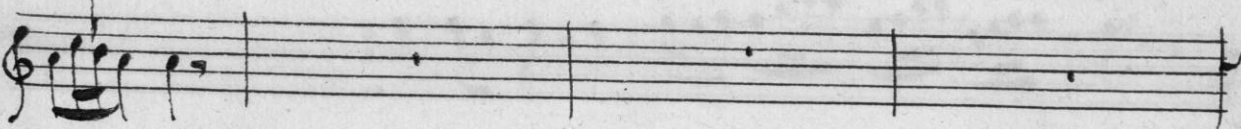
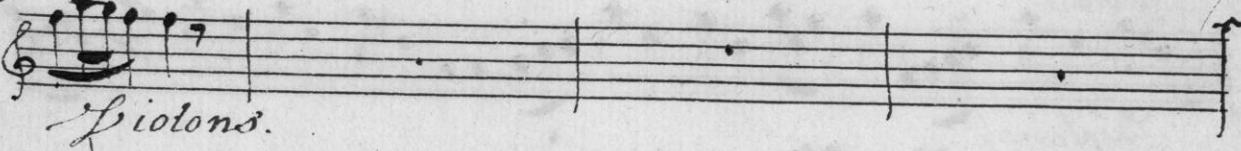
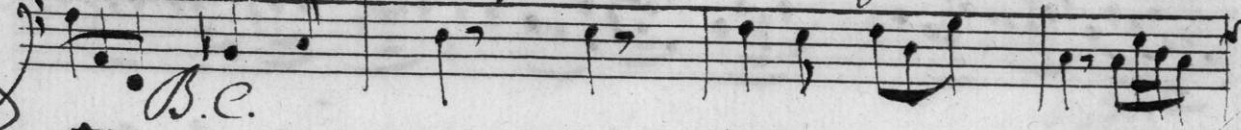
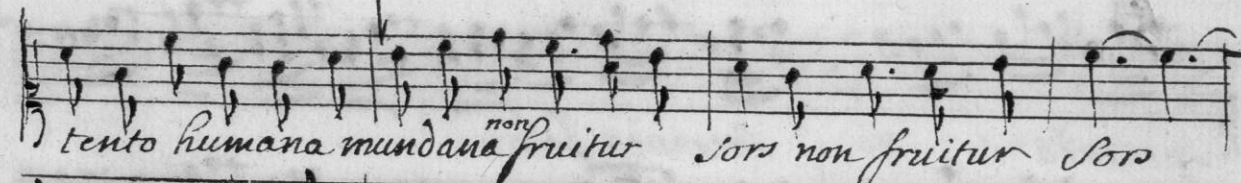
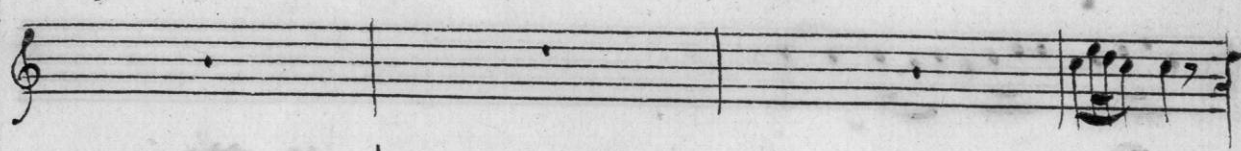
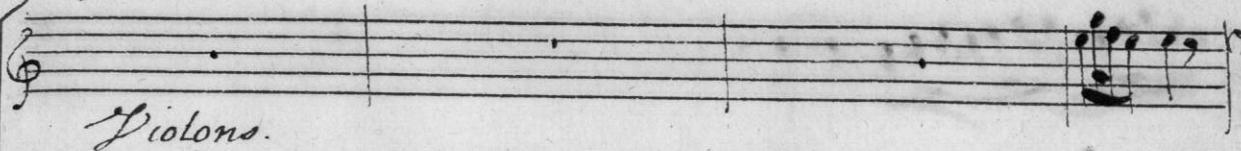
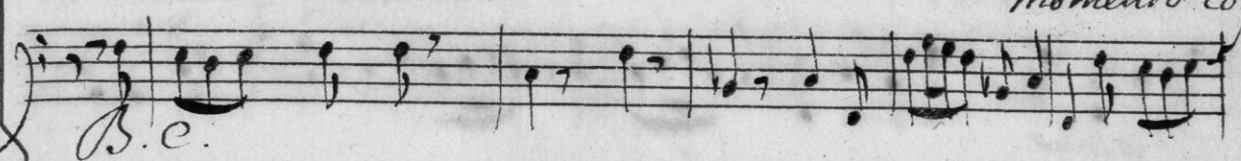
*In hoc**allegro.**B.C.**B.C.**B.C.*

Mundo

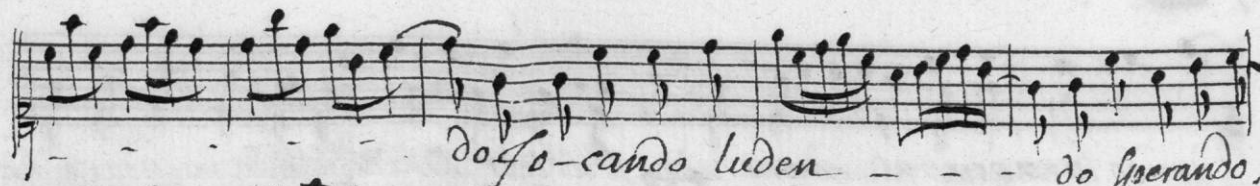
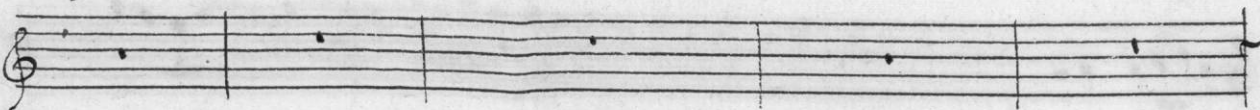
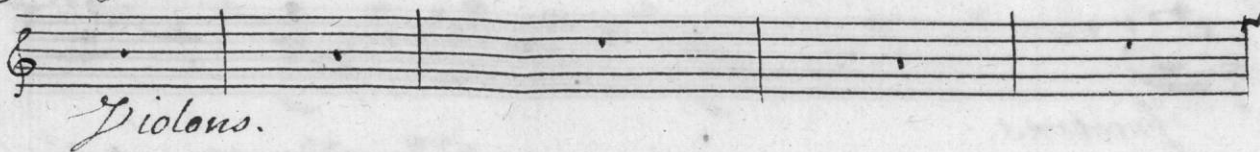
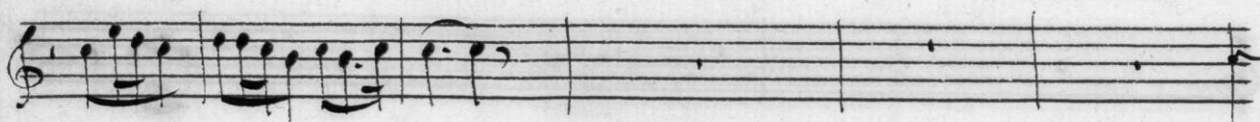
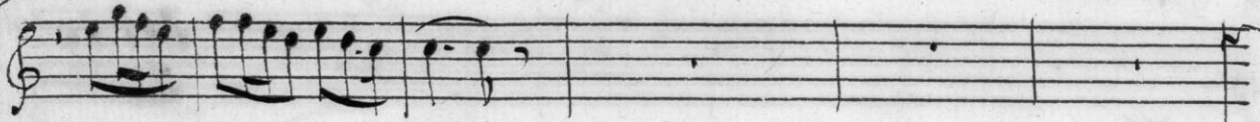
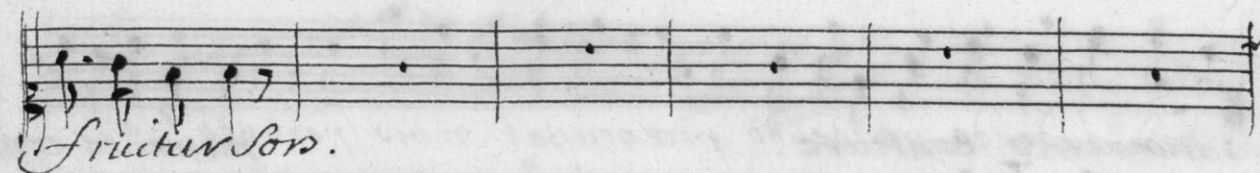
39.



Momento con



In hoc



B.C.

Mundo

12.

Violons.

cando ludendo gaudento praecipat mors sperando So

B.c.

Violons.

can - - - do ludendo gaudento praecipat mors ludendo gau

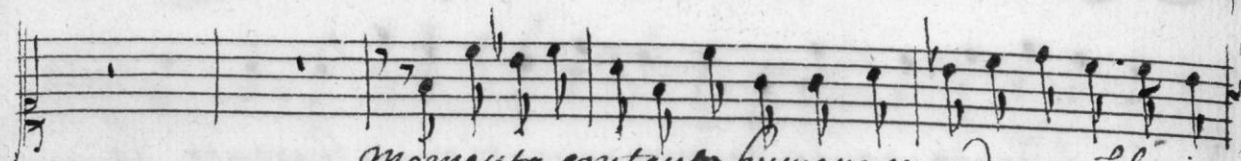
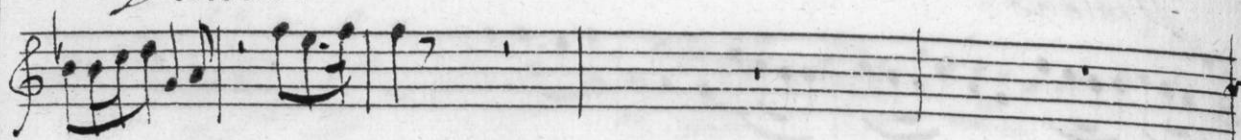
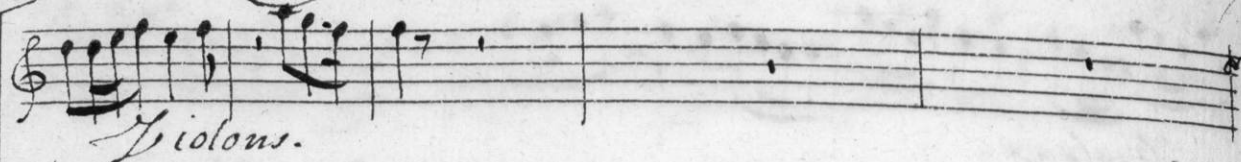
B.c.

Violons.

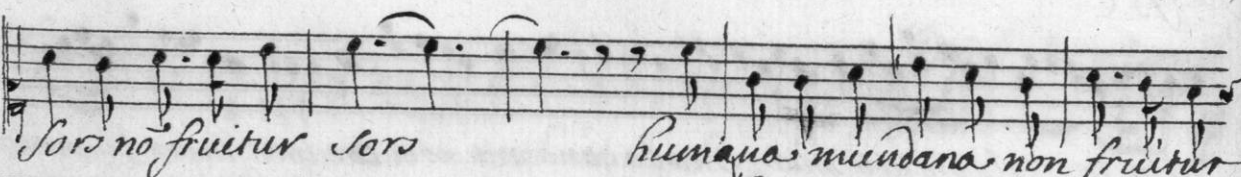
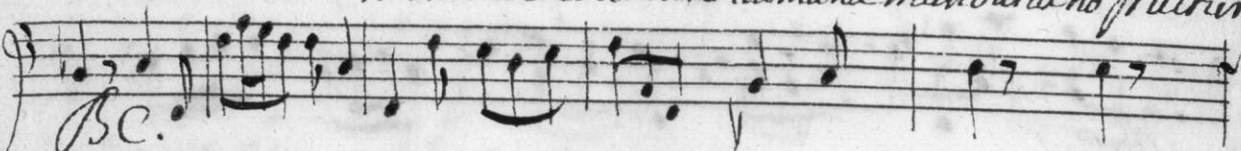
dendo praecipat mors Momento contento

B.c.

In hoc

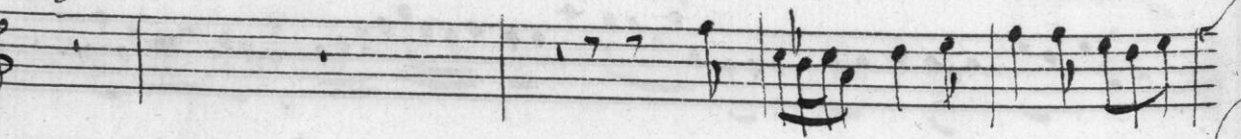
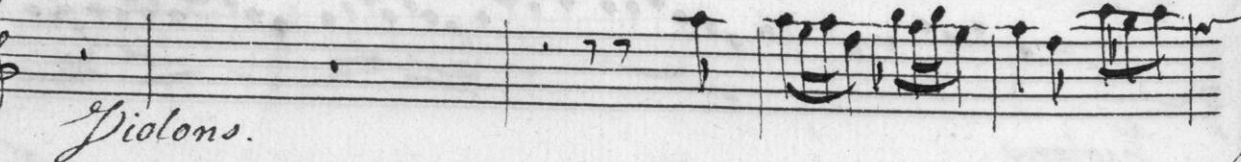


Momento contento humana mundana non fruitur

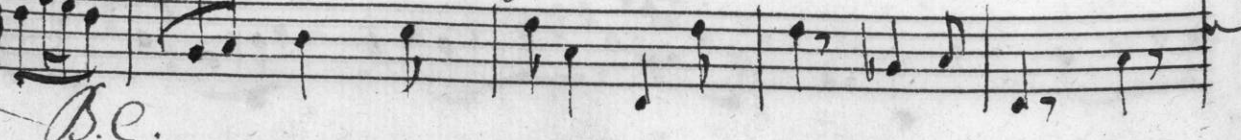


Sors non fruitur Sors

humana mundana non fruitur



Sors humana mundana non fruitur Sors.



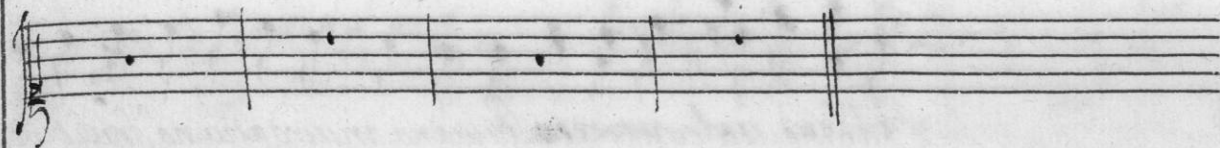
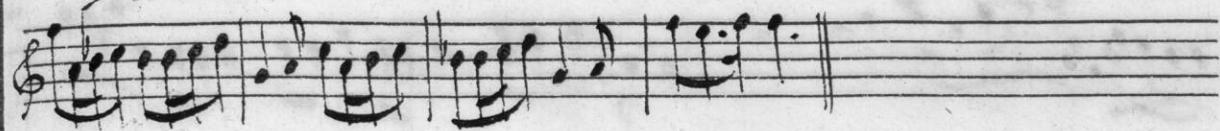
B.c.

Mundo

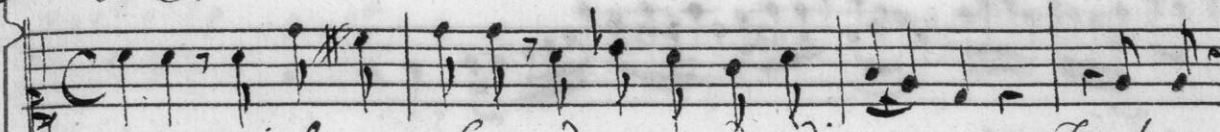
43.



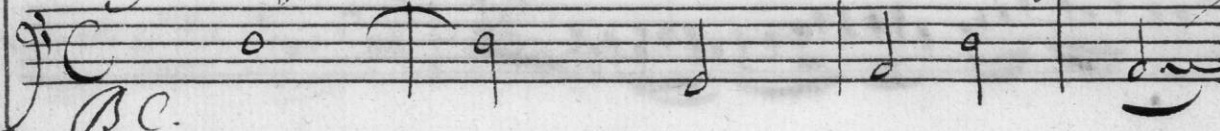
Violons.



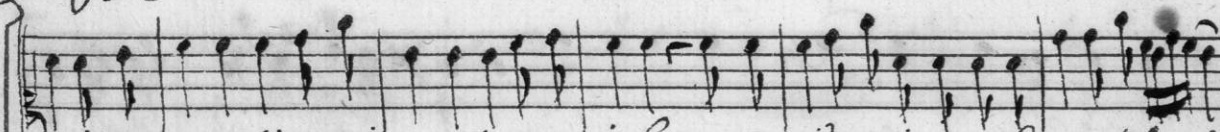
B.C.



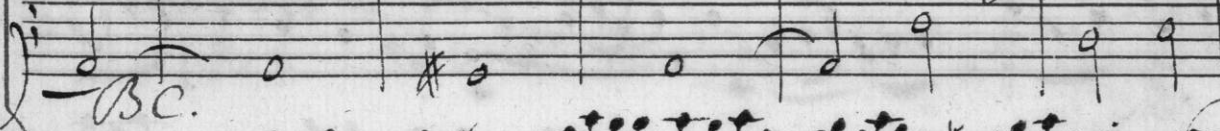
ergo, mi sum me bone de me quod uidis pone In hac



B.C.



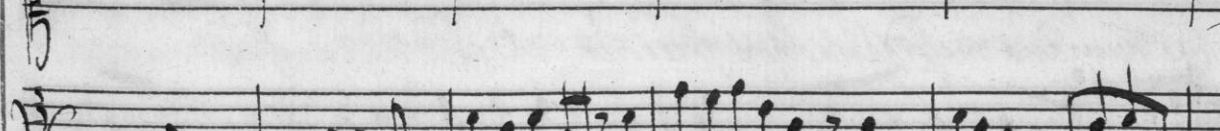
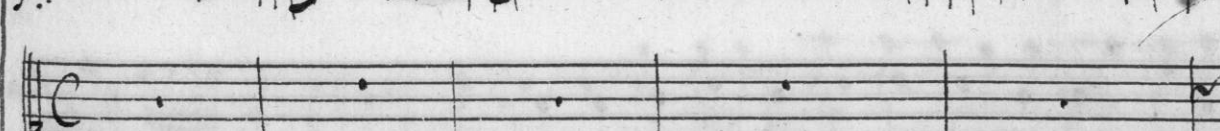
uita mortali omnia mala omnia bona prouidentia tuae semper sum dona



B.C.



Violons.



B.C.

In hoc

Handwritten musical score for a piece titled "In hoc". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (sharps and naturals), and note values. The lyrics are written in Italian and are interspersed with the musical notation.

The lyrics are:

Felice vel misera

B.C.

Violons.

Felice Vel misera

B.C.

Violons.

Sorte Seuera sorte Seuera demente sincera fugo

B.C.

Mundo

45.

Violons.



Handwritten musical notation for two violon staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of two sharps (F# and C#). Both staves contain melodic lines with various note values and rests.

ta subla - ta semper || in caelum spera



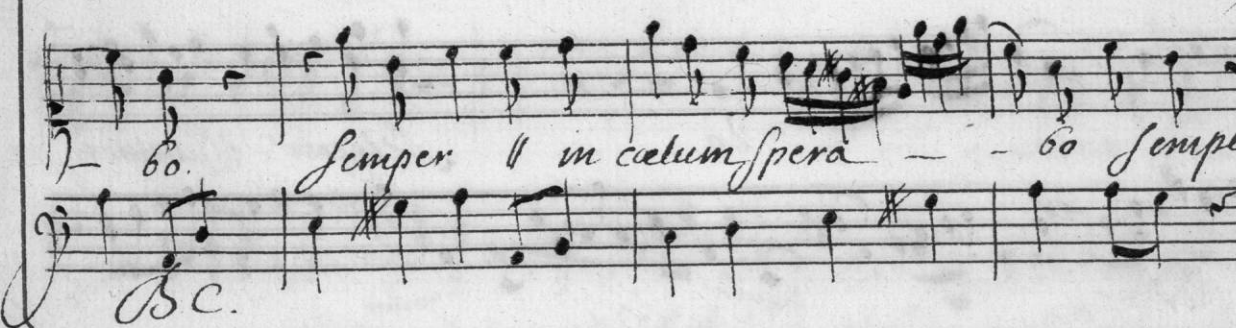
Handwritten musical notation for a vocal line. The lyrics "ta subla - ta semper || in caelum spera" are written below the notes. The notation includes a treble clef, a key signature of one sharp, and various note values.

Violons.



Handwritten musical notation for two violon staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of two sharps. Both staves contain melodic lines with various note values and rests.

60. semper || in caelum spera - - 60 semper



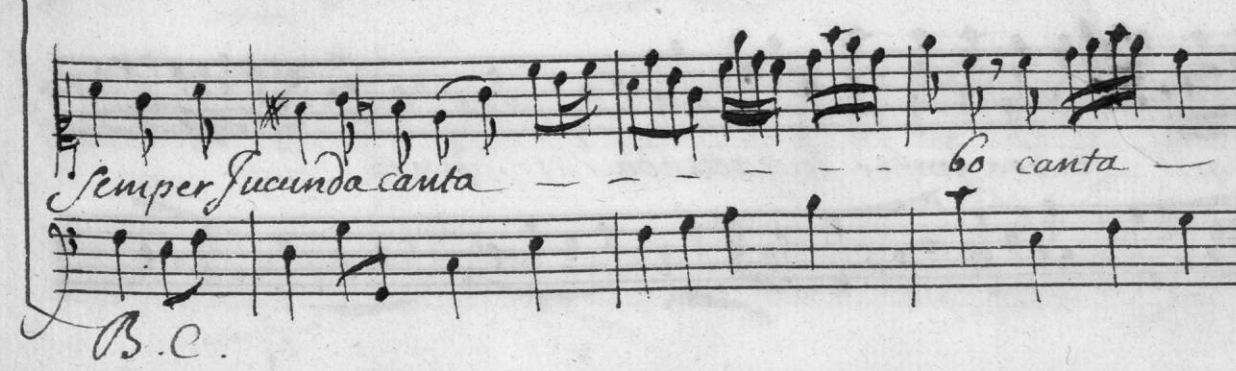
Handwritten musical notation for a vocal line. The lyrics "60. semper || in caelum spera - - 60 semper" are written below the notes. The notation includes a treble clef, a key signature of one sharp, and various note values.

Violons.



Handwritten musical notation for two violon staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of two sharps. Both staves contain melodic lines with various note values and rests.

semper jucunda canta - - 60 canta



Handwritten musical notation for a vocal line. The lyrics "semper jucunda canta - - 60 canta" are written below the notes. The notation includes a treble clef, a key signature of one sharp, and various note values.

In hoc

Violons.

Bo *semper || in coelum spera* - Bo *semper || Tu*

B.C.

Violons.

cunda canta - - Bo *semper || Jucunda spe*

B.C.

Violons.

-ra - - Bo *semper || Jucunda canta* - -

B.C.

Detailed description: This is a handwritten musical score on aged paper. The title 'In hoc' is written in a large, elegant cursive script at the top. The score is organized into three systems, each containing staves for Violons (Violins), Bo (Bassoon), and B.C. (Bass Continuo). The first system shows the Violons playing a rhythmic pattern of eighth and sixteenth notes. The Bo part has the lyrics 'semper || in coelum spera' and 'semper || Tu'. The B.C. part provides a harmonic accompaniment. The second system continues the Violons' melody. The Bo part has the lyrics 'cunda canta' and 'semper || Jucunda spe'. The B.C. part continues its accompaniment. The third system shows the Violons playing a more complex, flowing melody. The Bo part has the lyrics '-ra' and 'semper || Jucunda canta'. The B.C. part concludes the piece. The handwriting is clear and professional, typical of 18th-century musical notation.

Mundo

47.

Violons.

Handwritten musical notation for Violons, measures 1-2. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of two sharps (F# and C#).

Bo canta - - Bo canta - - Bo cantabo.

B.c.

Handwritten musical notation for B.c., measures 3-4. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps (F# and C#).

Violons.

Handwritten musical notation for Violons, measures 5-6. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps (F# and C#).

alléluia

B.c.

Handwritten musical notation for B.c., measures 7-8. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps (F# and C#).

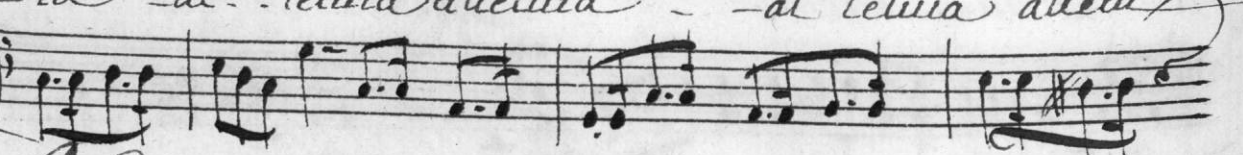
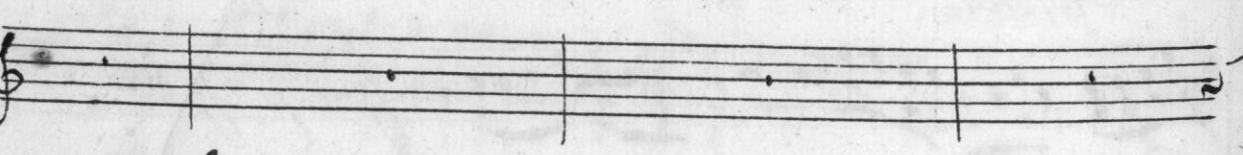
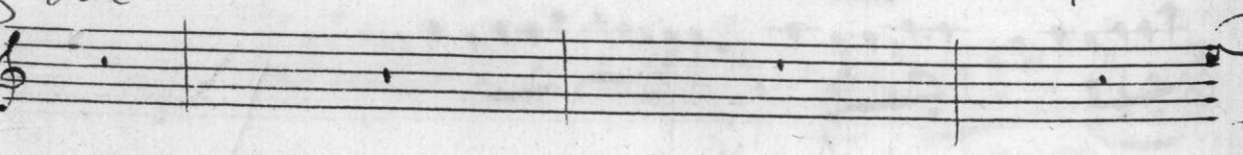
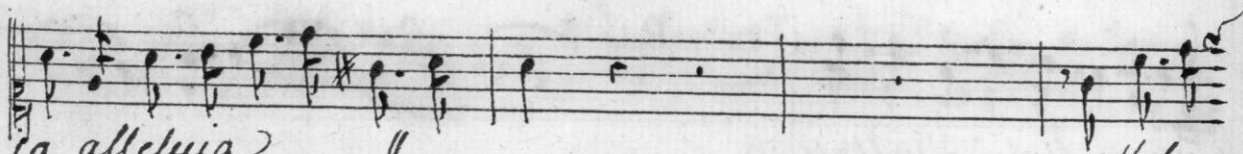
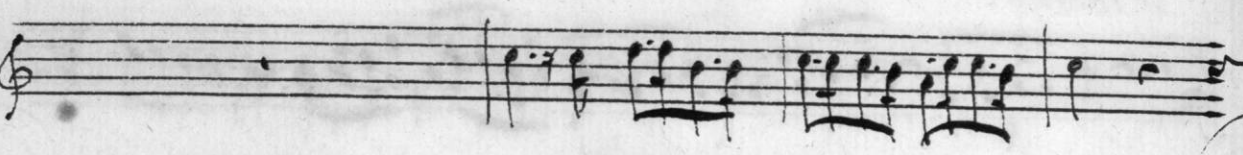
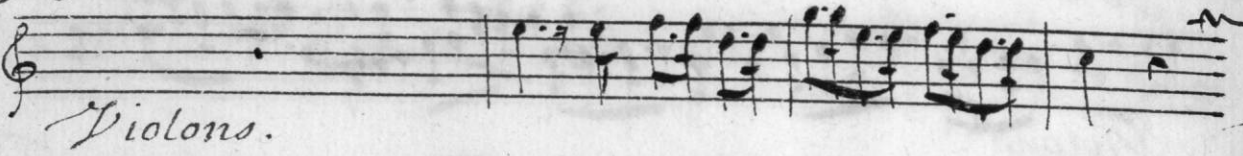
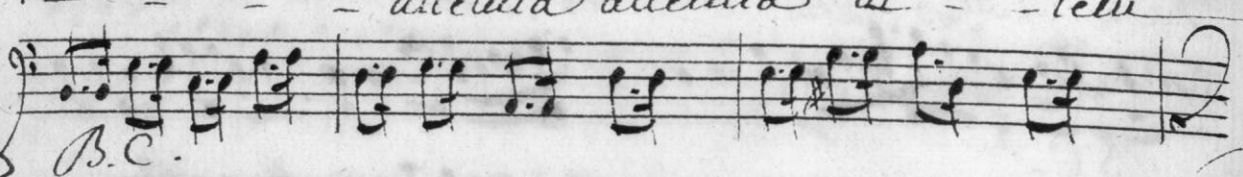
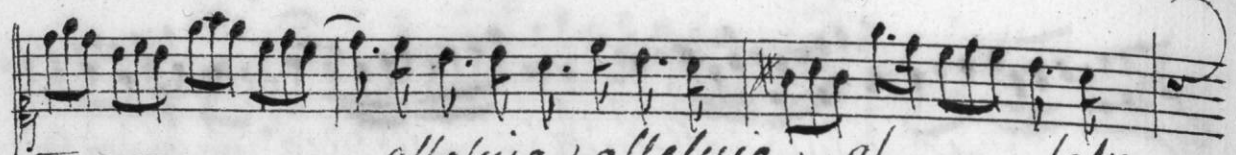
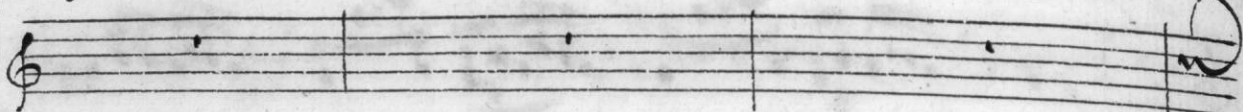
Violons.

Handwritten musical notation for Violons, measures 9-10. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps (F# and C#).

alléluia alléluia

B.c.

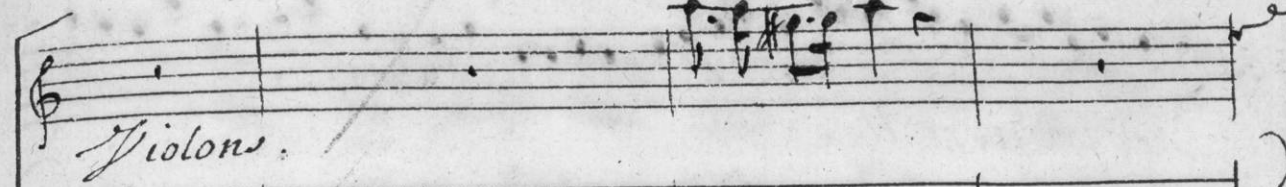
Handwritten musical notation for B.c., measures 11-12. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps (F# and C#).

In hoc

Mundo

49.

Violons.



ia - al - leluia al leluia al leluia al - lelu



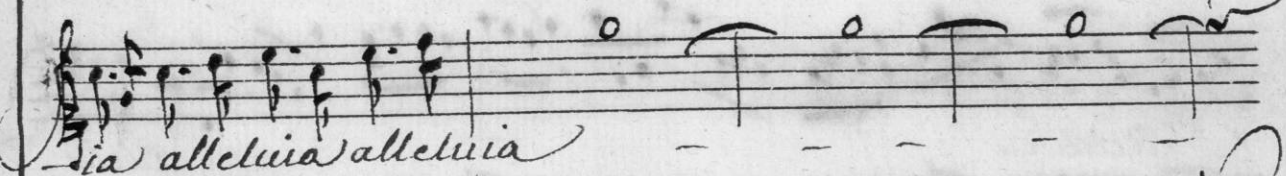
B.C.



Violons.



ia al leluia al leluia



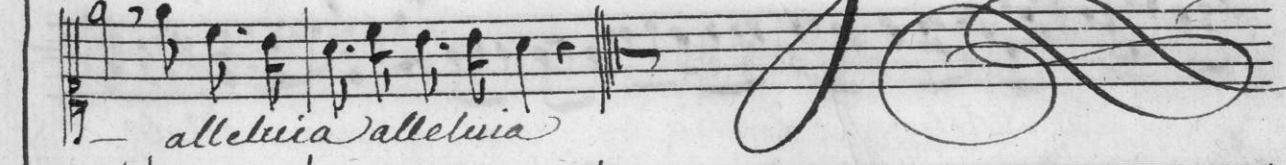
B.C.



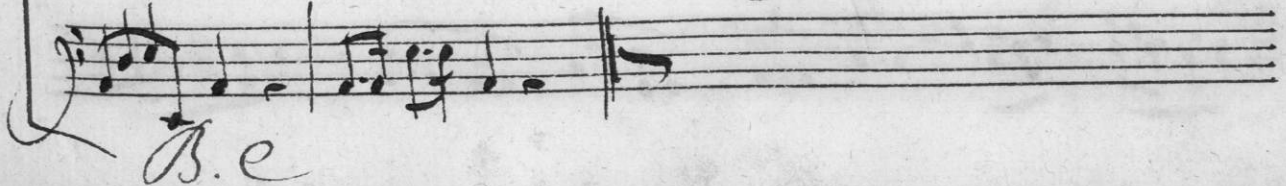
Violons.



al leluia al leluia



B.C.



Fin

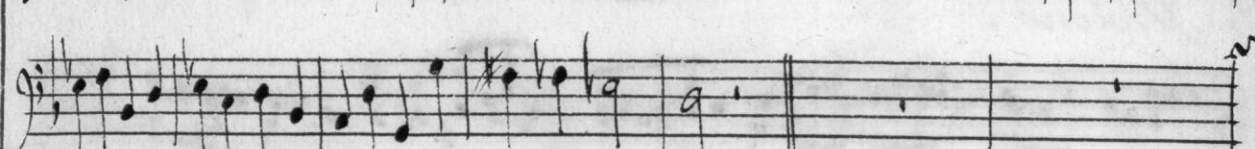
50. 4^e In catigine Vmbrasa



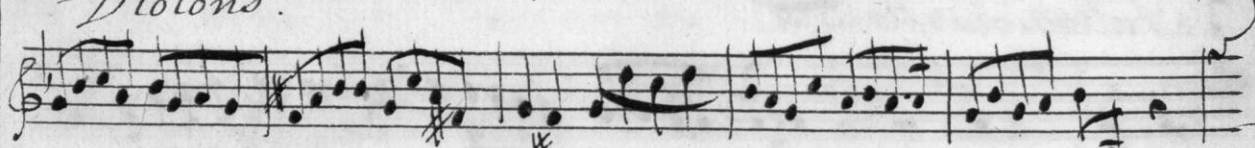
Ritournelle



Violons.



Violons.

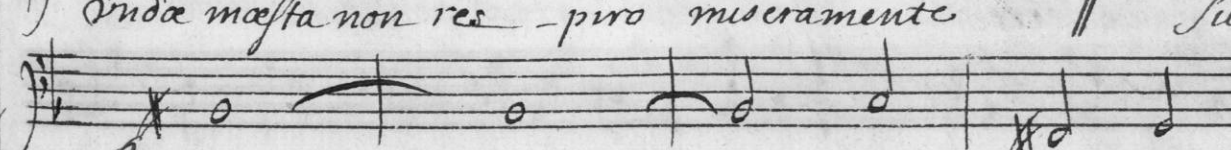
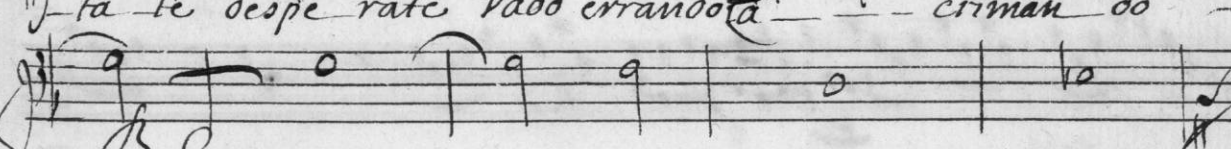
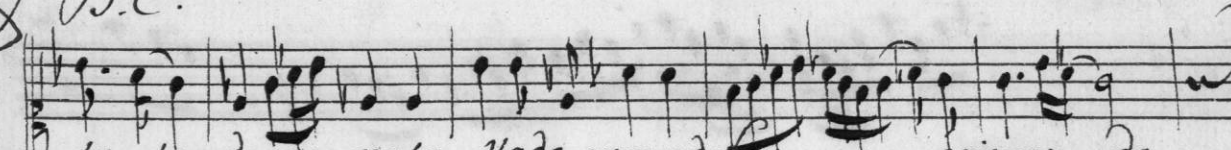
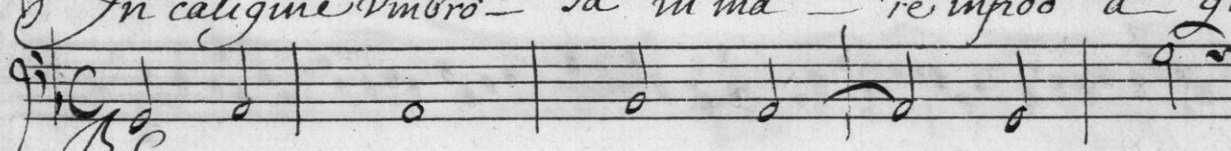
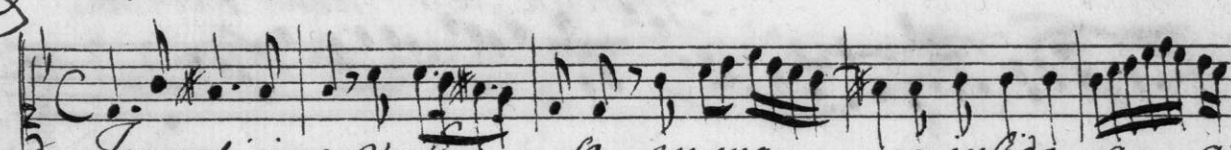
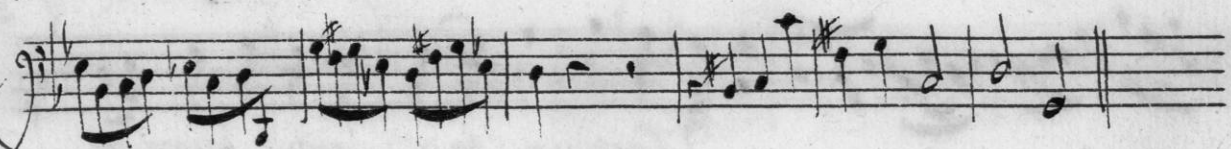
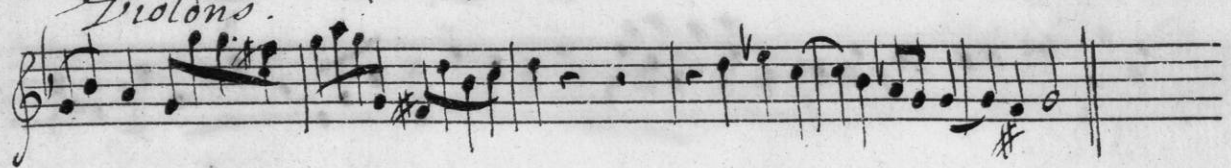


Violons.



Umbrosa

52



In Catigine

piro suspiro

B.C.

Violons

B.C.

festina teo penna terrena

B.C.

Violons

penna terrena festinateo penna terrena

B.C.

Imbrosa

Violons.

penna terrena furia bar — — — *barc furioe*

B.C.

Violons

Barbare Venite Venite uenite furia Barbare ueni

B.C.

te venite Venite flagella — — — *te ferrata ca*

B.C.

In caligine

Violons.

te - - - - - noe ferrata catena flagellate fer

B.C.

Violons.

rata catena

flagellate ferrata catena fer

B.C.

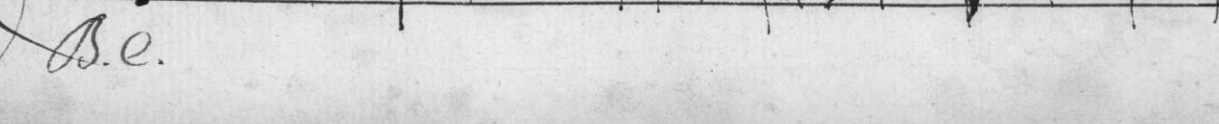
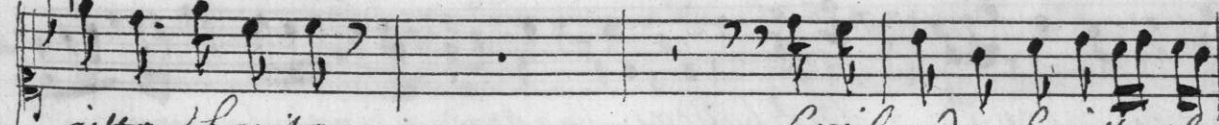
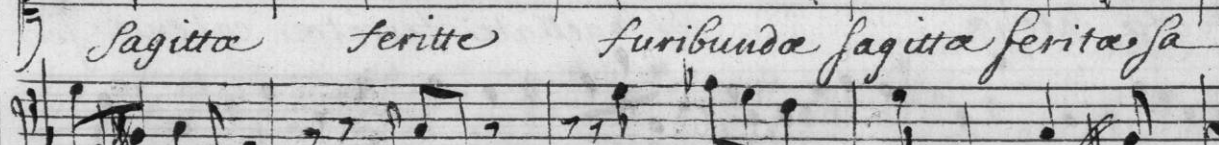
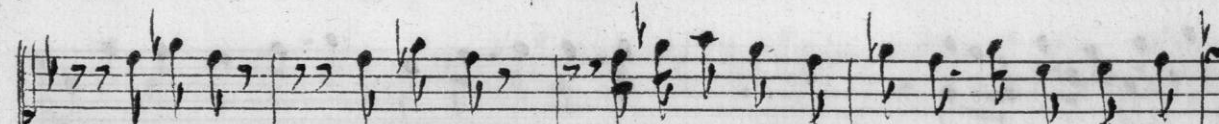
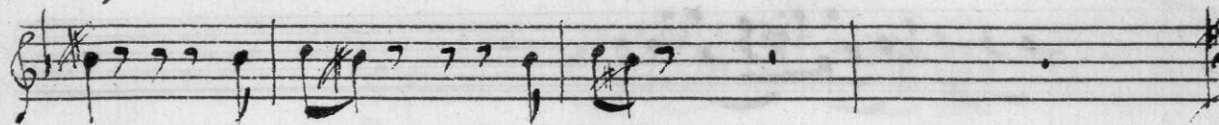
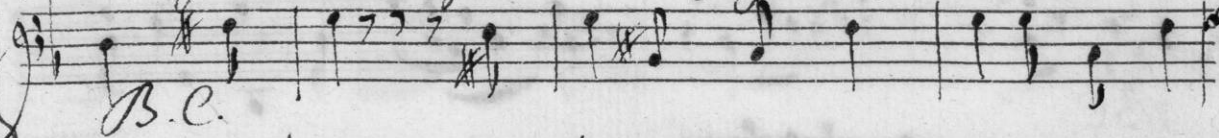
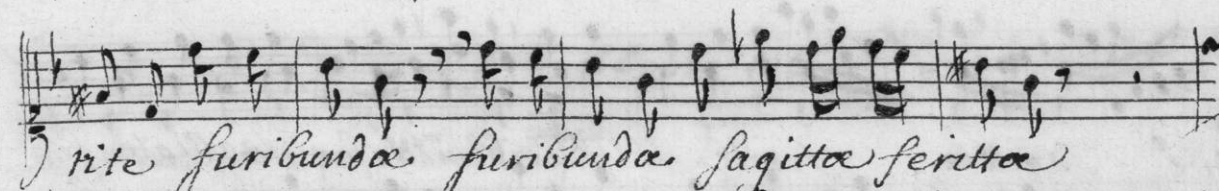
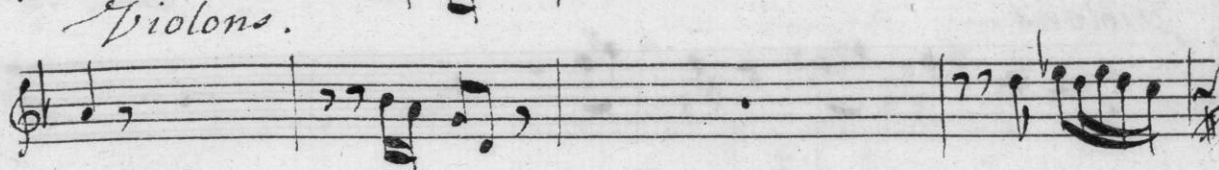
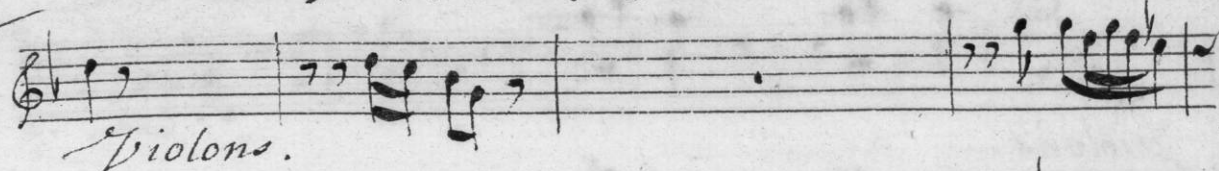
Violons.

rate catena

furi bundae sagitta catena sagitta fe

B.C.

Vmbrosa 55.



In Caligine

Violons.

rite sagittæ ferite furibunda sagittæ ferite sa

B.c.

Violons

sagittæ ferite.

Ah non non conturbate non lace - rate itæ itæ

B.c.

longæ duræ duræ catenæ finitæ a - mare pe

B.c.

Vmbrosa

57.

nae cessate inique stello

B.C.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a simpler melodic line with quarter and half notes.

quantoe contra me dirae procella

B.C.

This system contains the next two staves. The top staff continues the complex melodic line from the first system. The bottom staff continues the simpler melodic line. The lyrics 'quantoe contra me dirae procella' are written between the staves.

Violons.

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'Violons.' are written between the staves.

alta gloria

B.C.

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'alta gloria' are written between the staves.

Violons.

This system contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'Violons.' are written between the staves.

alta gloria cara cara cara uita cara uita

B.C.

This system contains the final two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'alta gloria cara cara cara uita cara uita' are written between the staves.

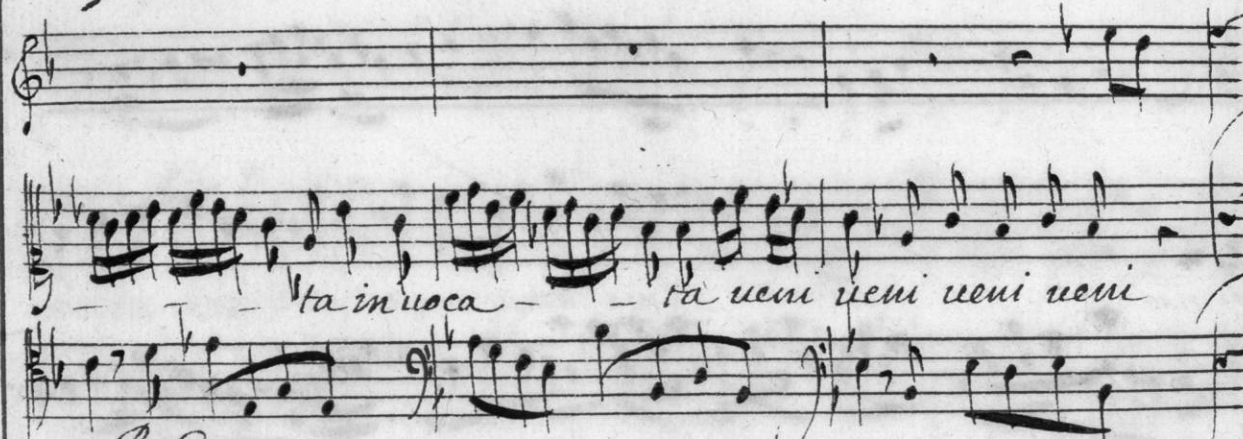
In caligine

Violons.



B.C.

Violons.



B.C.

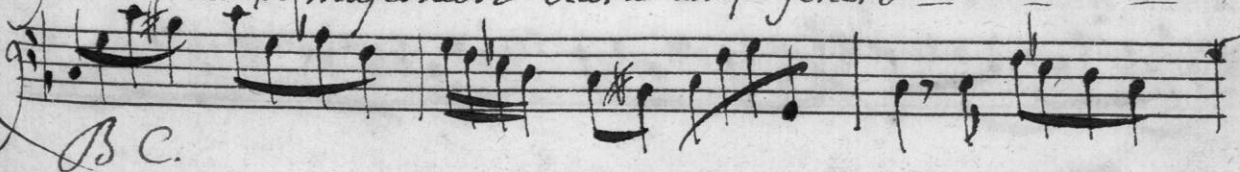
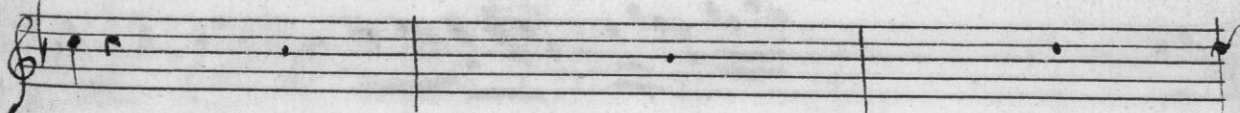
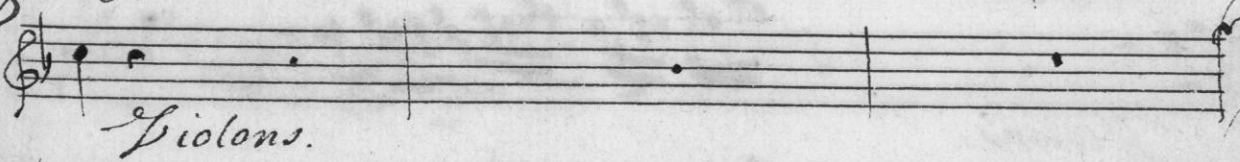
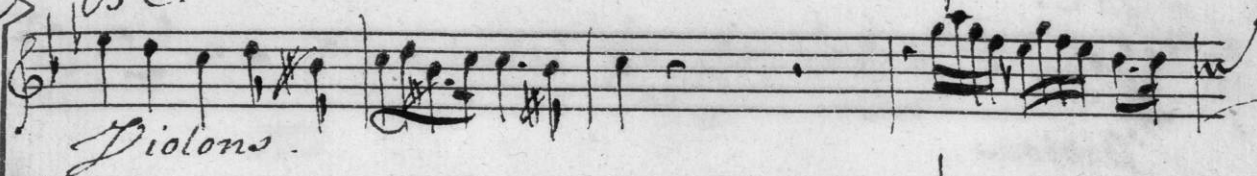
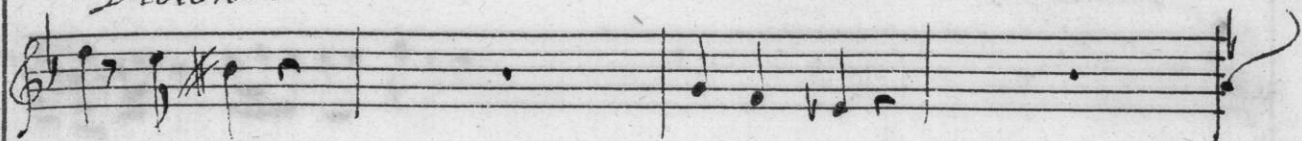
Violons

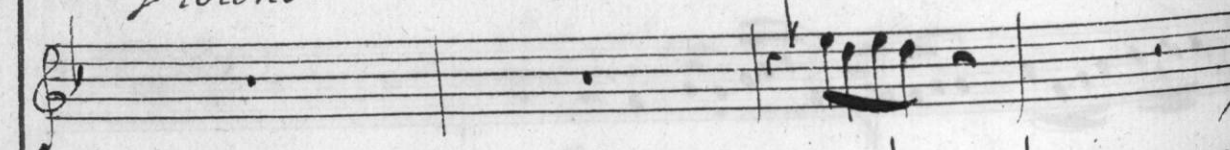
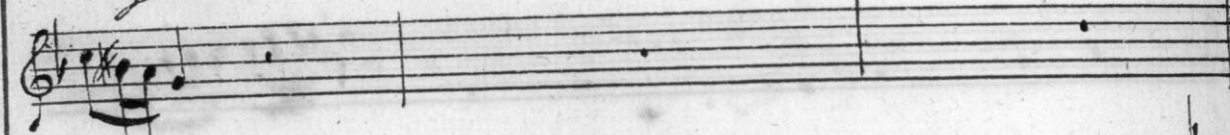
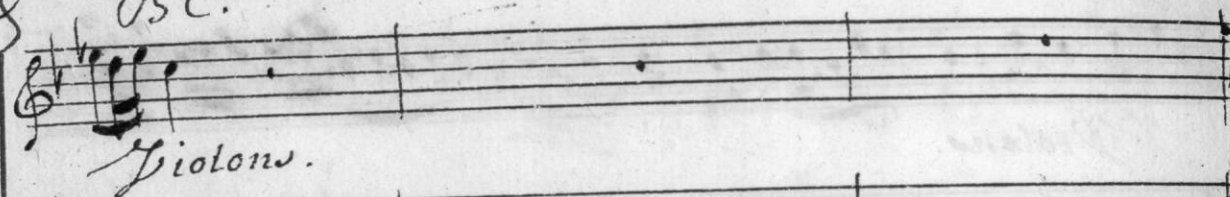
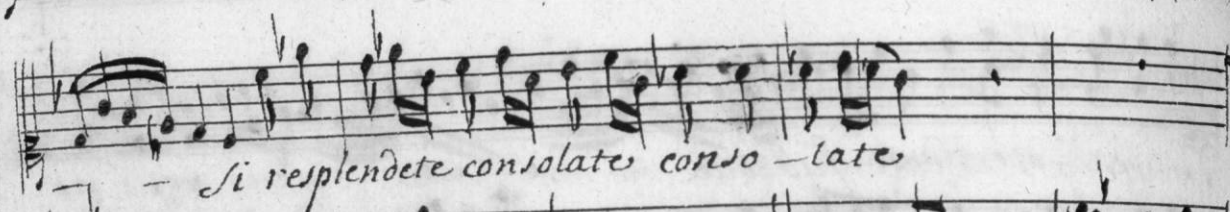
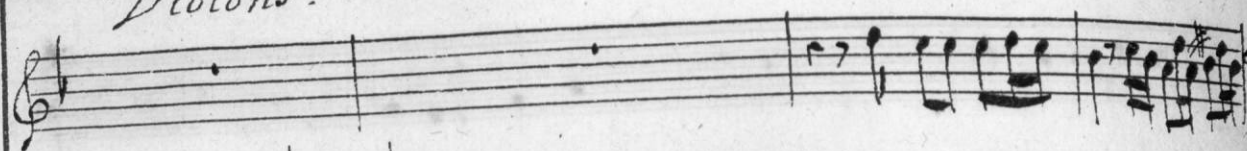
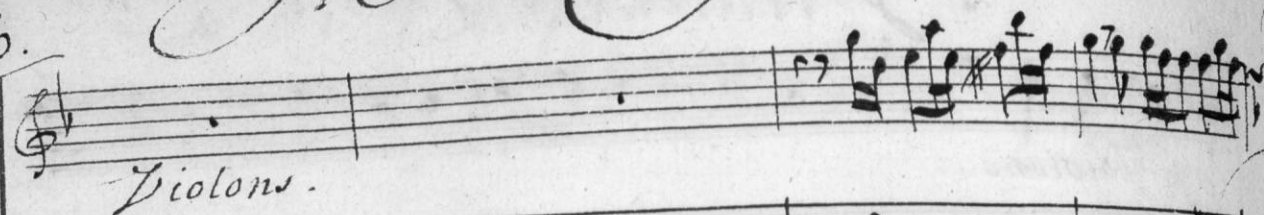


B.C.

Umbrosa

59.



In Catigine

Umbrosa 62.

Violons.

late ari - dete sub leua

B.C.

Violons.

sub leuate.

B.C.

Violons.

anello spe cons

B.C.

62.

In Caligine

tautes adoro corde a man ti murmurate vna bran

BC.

quilloe aurae placidae se - - - renatae stellae a

B.C.

ternae per me scintilla - - - te.

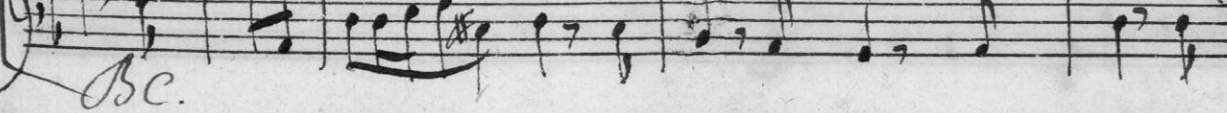
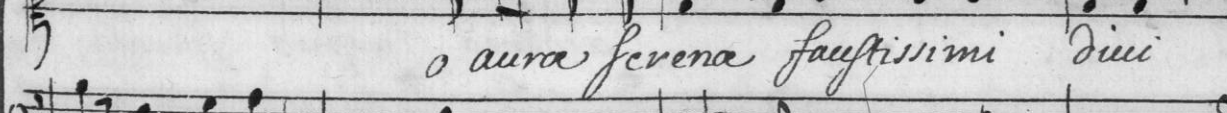
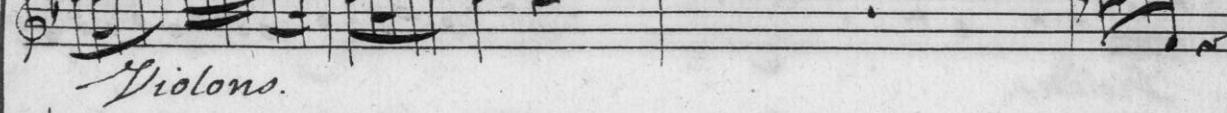
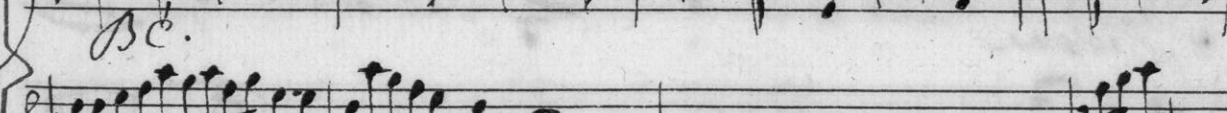
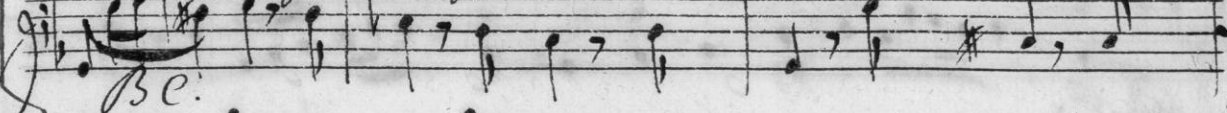
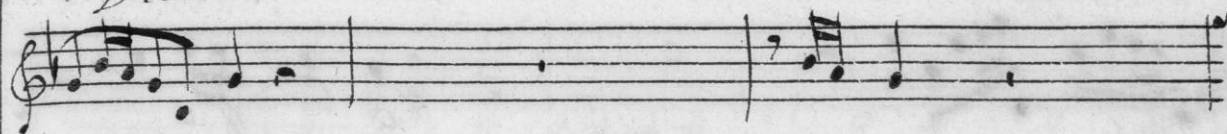
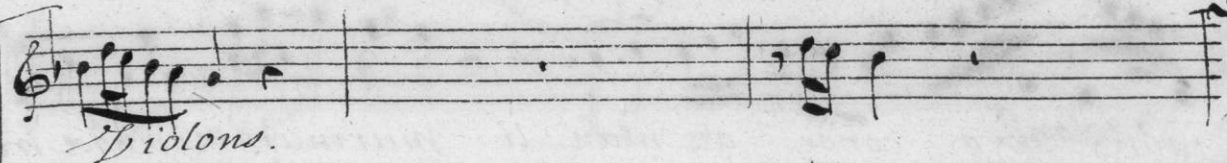
BC.

Violons.

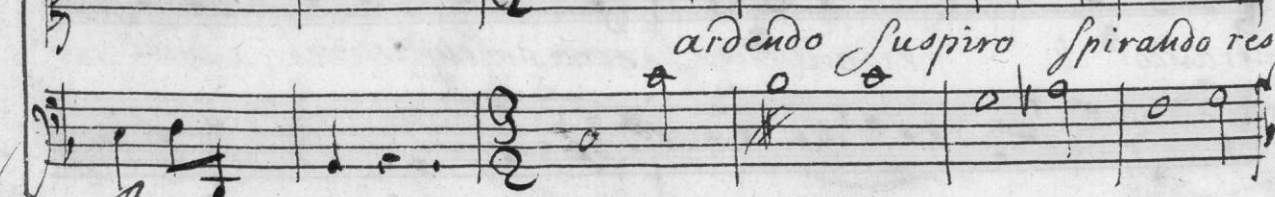
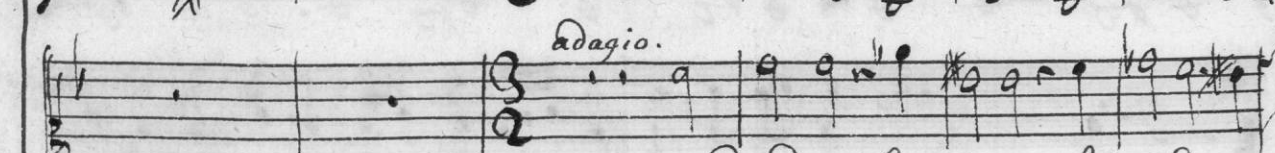
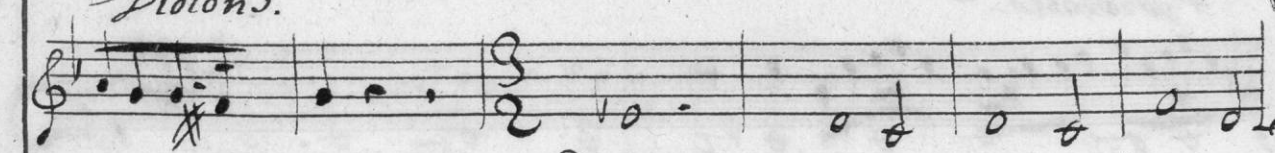
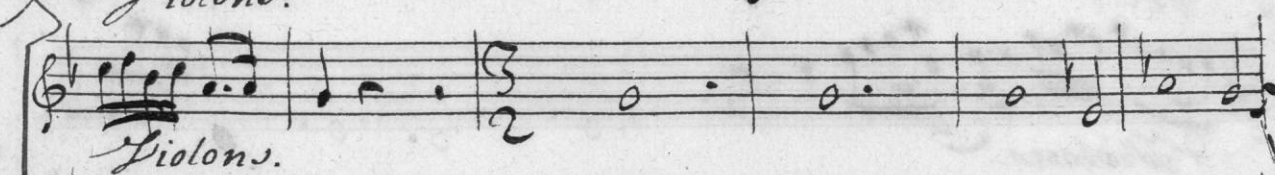
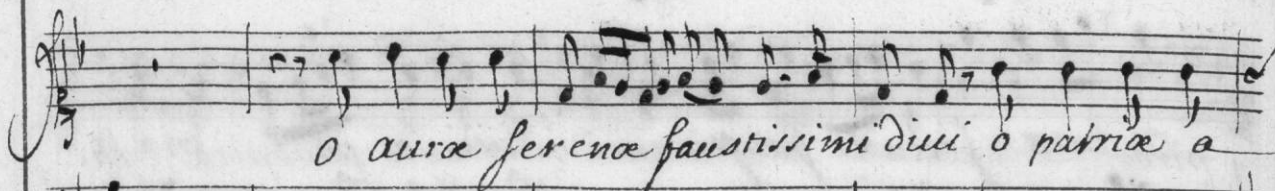
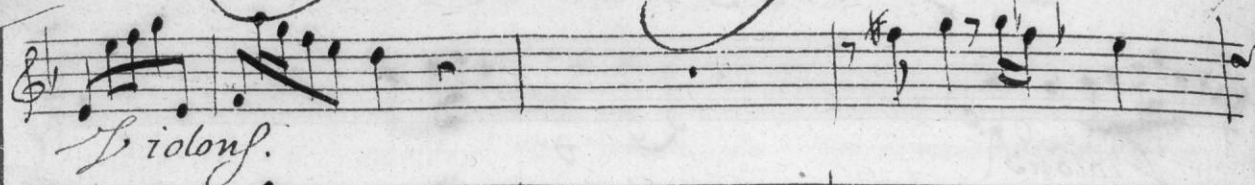
o aurae serena faustissimi diui

B.C.

Imbrosa

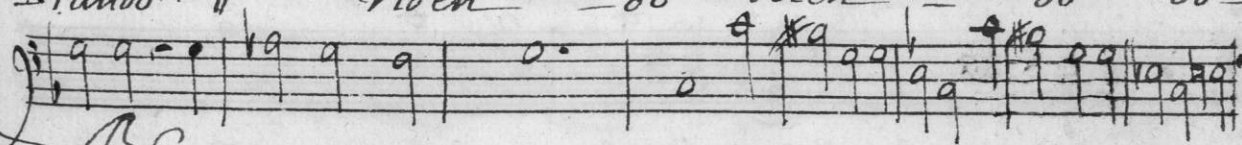
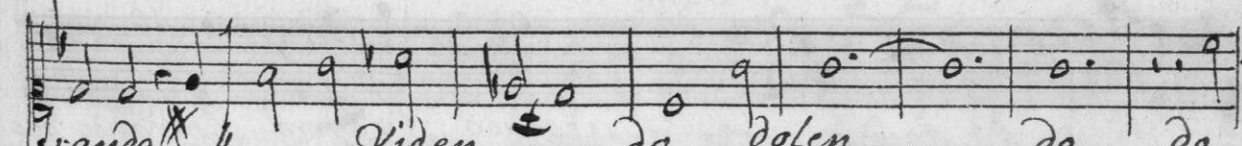
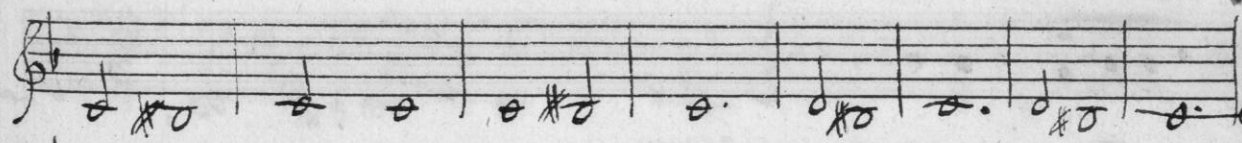
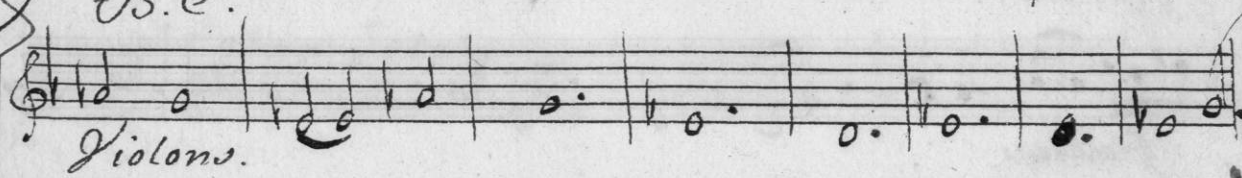
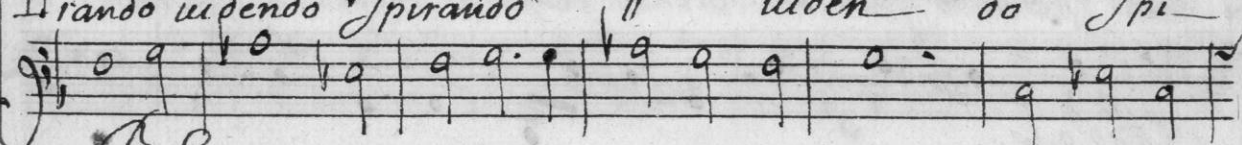
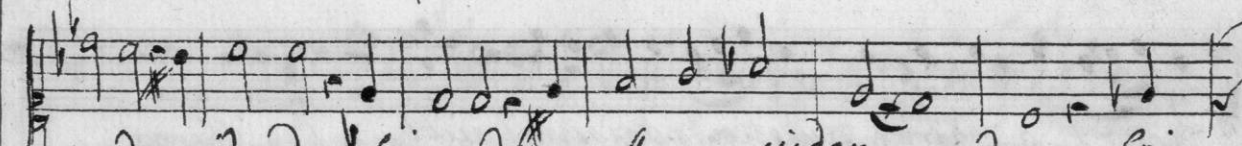
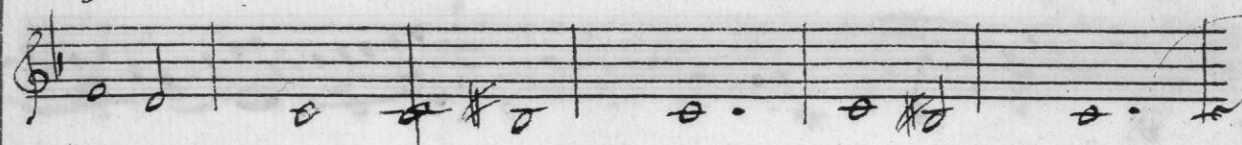
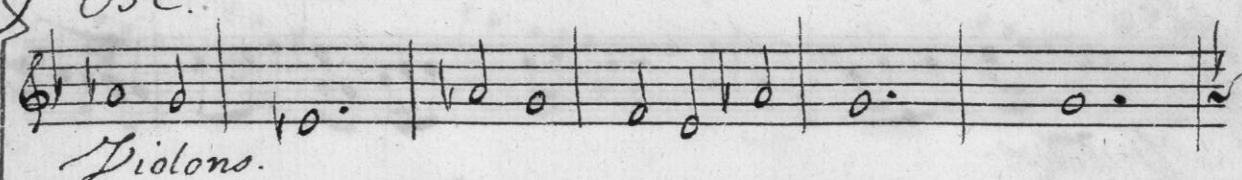
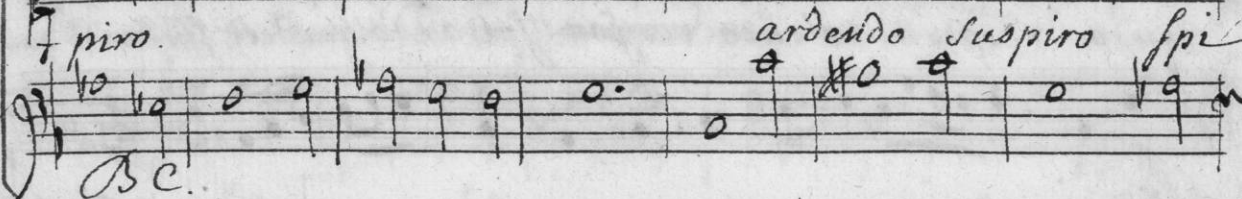
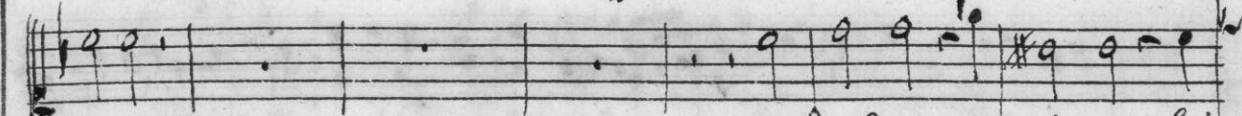
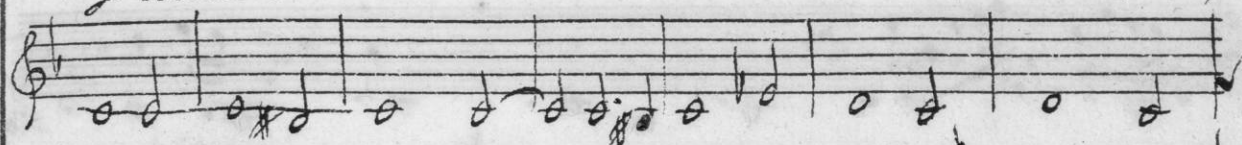
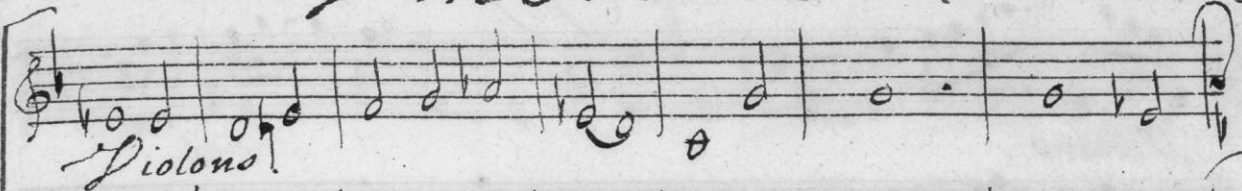


In caligine

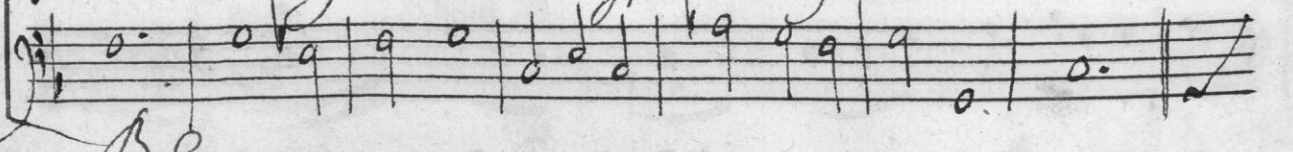
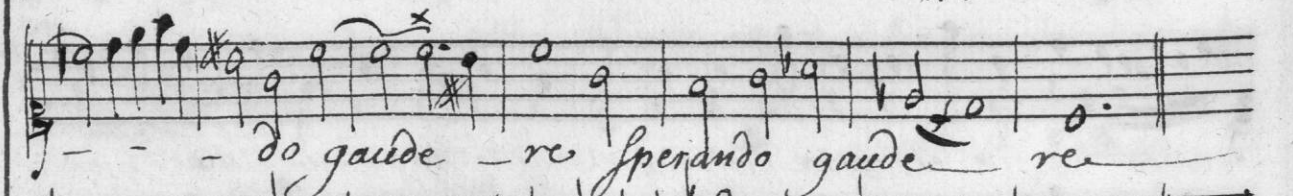
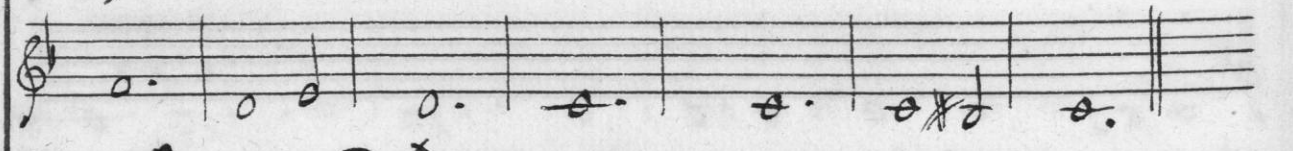
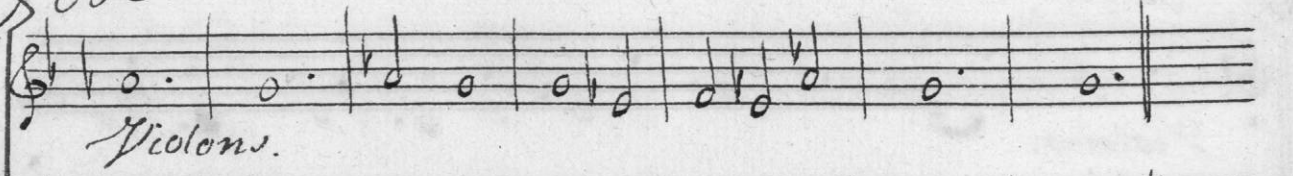
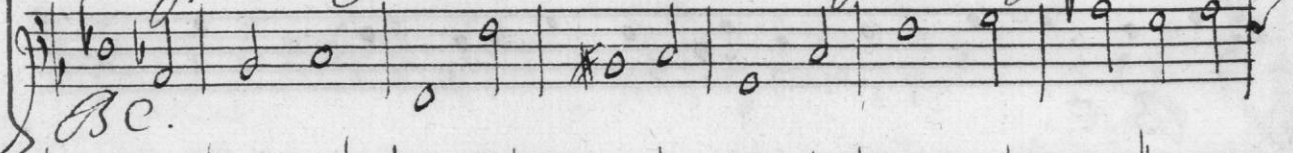
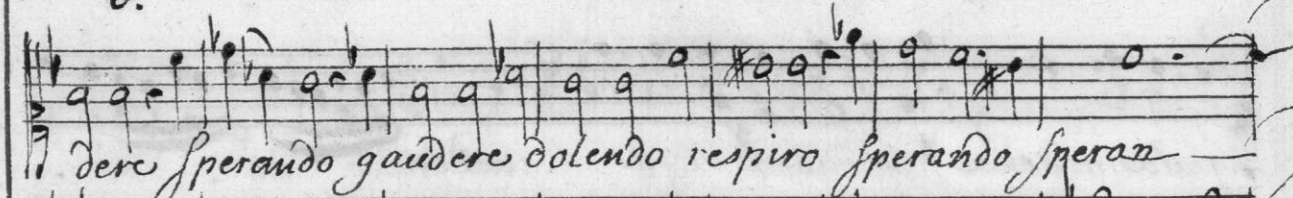
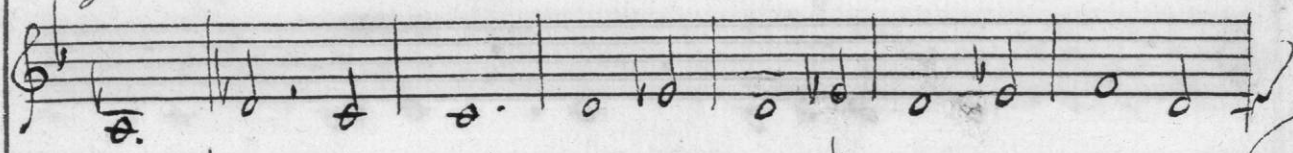
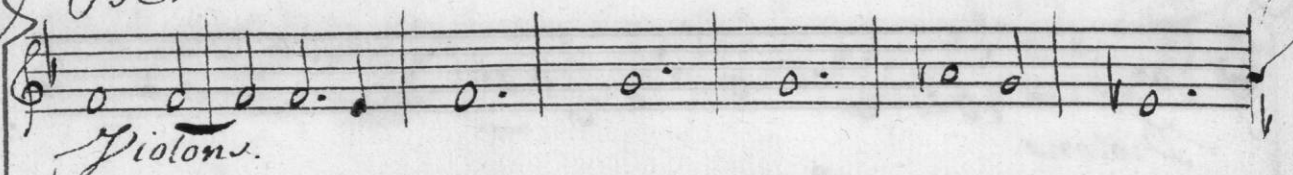
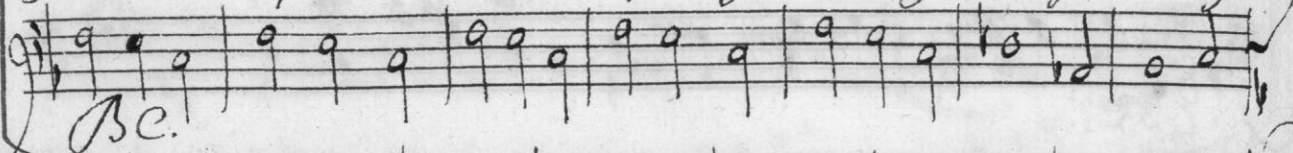
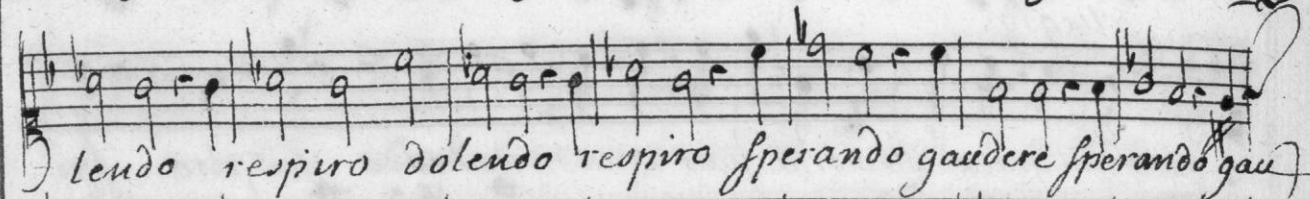
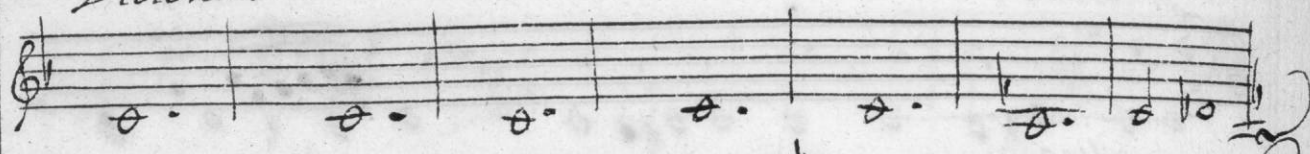
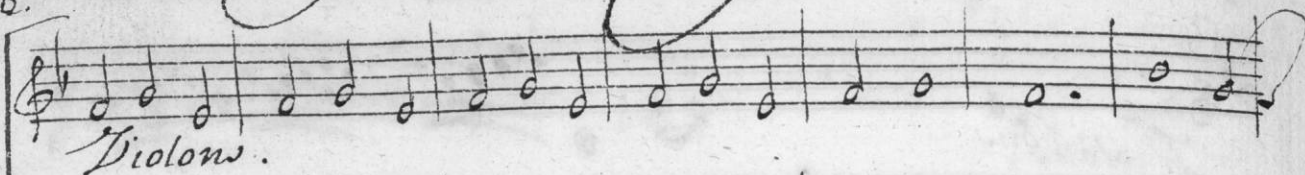


Umbrosa

65.



In caligine



Umbrosa

Violons.

allegro.

Tam grata memoria sunt viuidi luctus *Tam*

B.c.

grata memoria sunt viuidi luctus et tantæ Victo

B.c.

ria et tantæ Victoriae amanti fingulus amanti fin

B.c.

In caligine

Violons

gultus et tanta victoria amanti fin

B.C.

Violons.

adagio. allegro

gultus. Jamplan - - - - - go ri

B.C.

Violons.

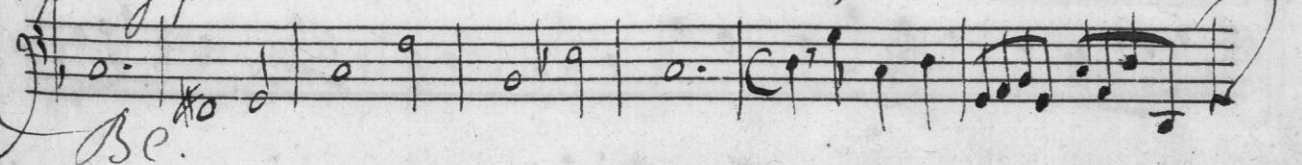
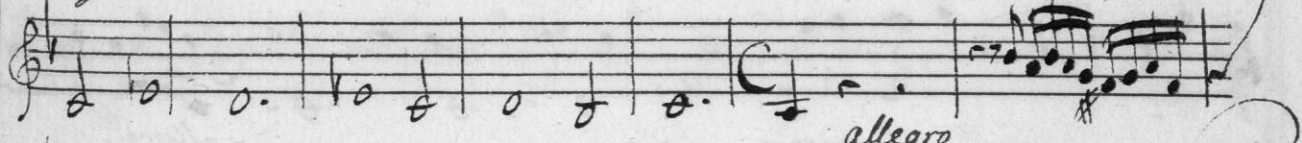
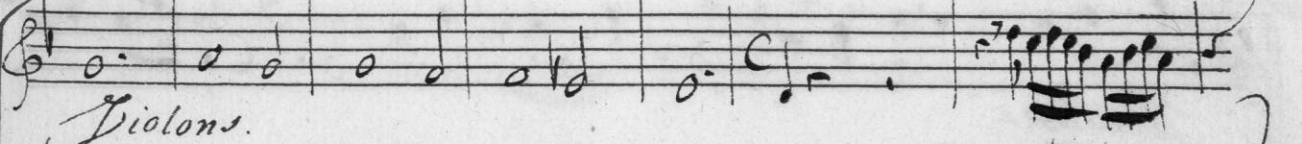
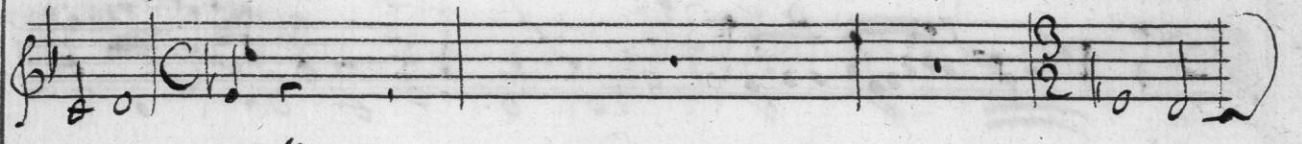
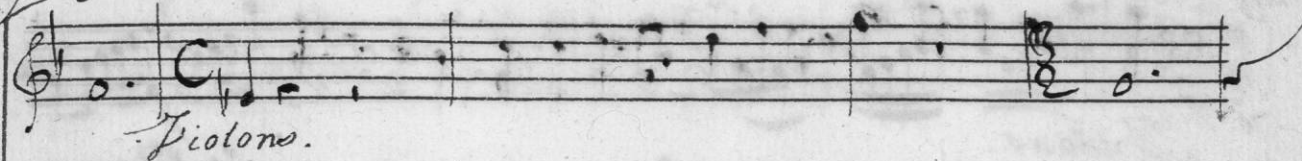
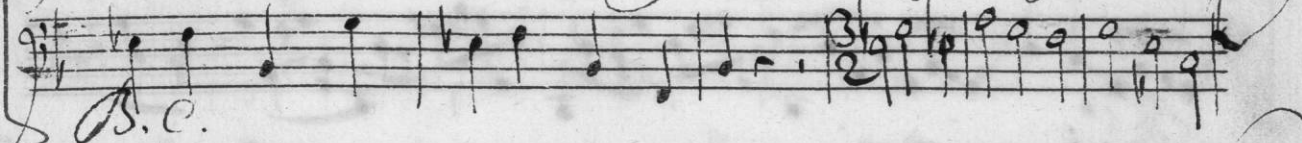
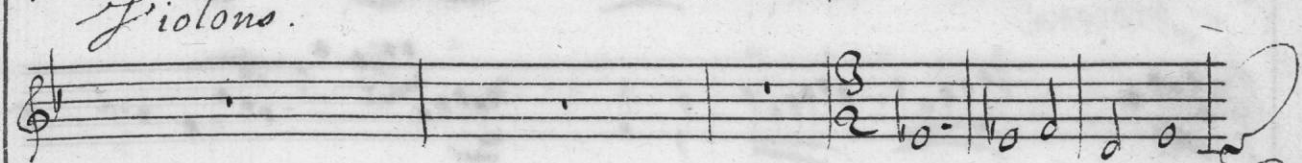
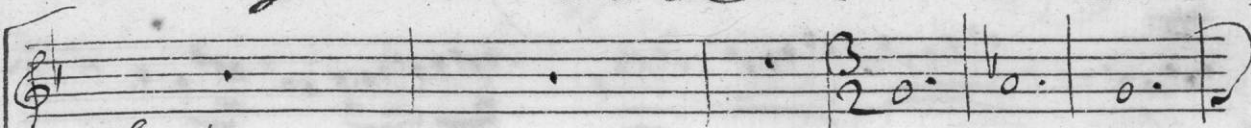
adagio allegro

de - bo si pæ - - - - - no si pæ - - no regna

B.C.

Detailed description: This is a handwritten musical score on aged paper. The title 'In caligine' is written in a large, elegant cursive at the top. The score is organized into systems. The first system has two staves for violons, followed by a vocal line with the lyrics 'gultus et tanta victoria amanti fin'. Below this is a B.C. (Basso Continuo) line. The second system also starts with two staves for violons, followed by a vocal line with the lyrics 'gultus. Jamplan - - - - - go ri'. This system includes tempo markings 'adagio.' and 'allegro'. The third system continues with two staves for violons, a vocal line with the lyrics 'de - bo si pæ - - - - - no si pæ - - no regna', and a B.C. line. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is fluid and characteristic of 18th-century musical manuscripts.

Vinbrasa 69.



In caligine

Violons.

Cante - *bo cante bo* || *cantebo* *alleluia alle*

B.c.

Violons.

luia - *al - leluia* - *al - leluia*

B.c.

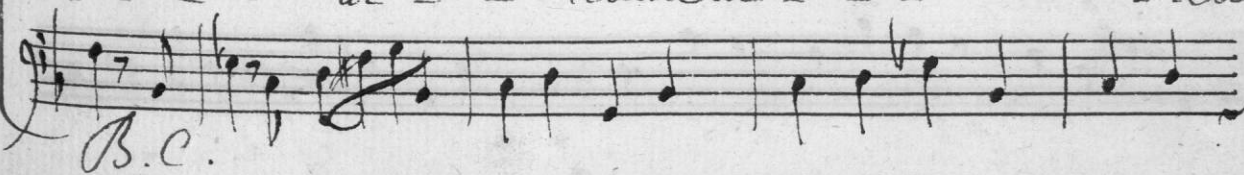
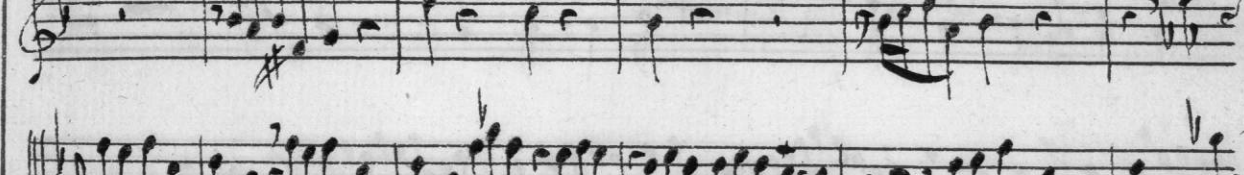
Violons.

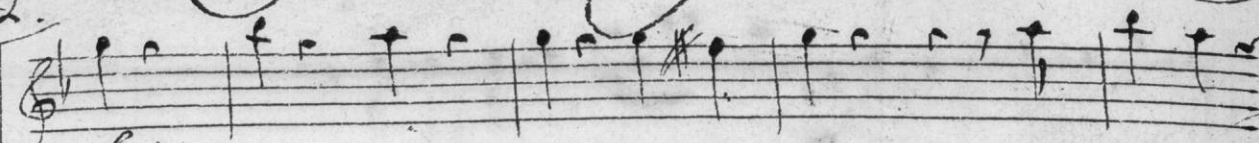
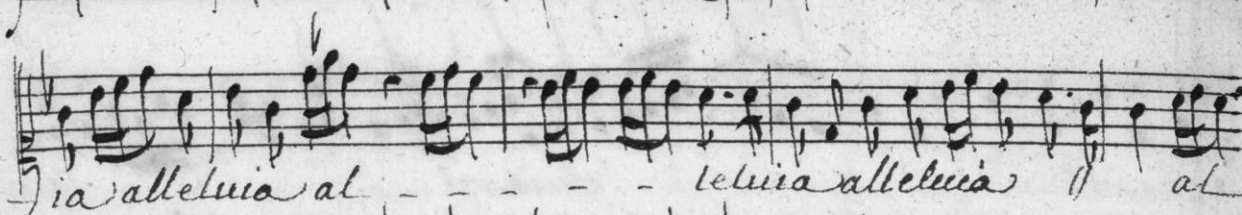
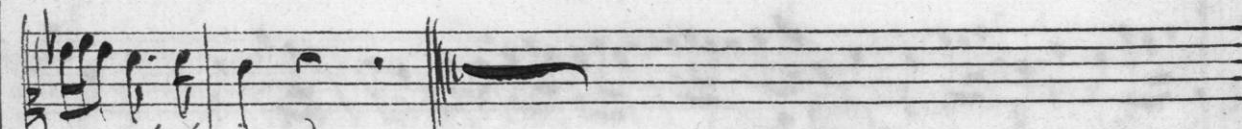
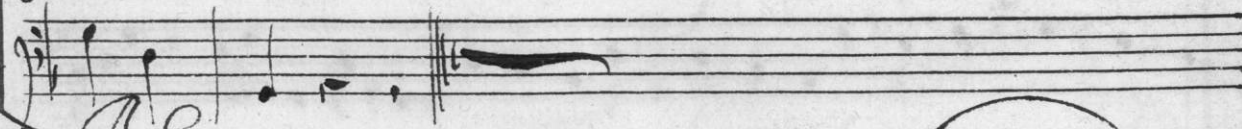
alleluia al - *leluia al* - *leluia alle*

B.c.

Vmbrosa

71



In catigine*Violons.**ia alleluia al - - - - - leluia alleluia al**B.e.**Violons.**- - - - - leluia**B.e.*